

MARCH 14, 1953

MOTION PICTURE HERALD



Institute Panels Urge Revision of Advertising Uses and Techniques

REVIEWS (In Product Digest): SALOME, LILI, DREAM WIFE, DESERT LEGION, THE BLUE GARDENIA, CRY OF THE HUNTED, THE BANDITS OF CORSICA, CODE TWO, PROBLEM GIRLS, ON TOP OF OLD SMOKY, JUSTICE IS DONE, RAMUNTCHO

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ABOVE: This cover of LOOK will make showmanship history. Read about it below.

M-G-M SCORES ANOTHER FIRST!

A unique promotion idea for a great box-office attraction, M-G-M's sparkling **TECHNICOLOR** musical—

"I LOVE MELVIN"

THIS IS M-G-M's TIE-UP WITH **Look :**

- 1- The LOOK cover above featuring Debbie Reynolds is part of the story theme of "I LOVE MELVIN" and appears importantly in the production.
- 2- The same cover that appears in "I LOVE MELVIN" is on LOOK, issue of April 7th, out on March 24th.

(continued)

(continued)

- 3- The same issue carries a story about Debbie Reynolds, Donald O'Connor and "I LOVE MELVIN."
- 4- LOOK will furnish magazine distributors with thousands • of 2-color "I LOVE MELVIN" truck posters (size 44" x 28").
- 5- LOOK will distribute 50,000 "I LOVE MELVIN" news-stand cards.
- 6- LOOK field men and American News Company branches are at your service. Communicate with them.

26 MILLION PEOPLE SEE FILM's HIGHLIGHTS ON T.V.

On Sunday, March 22nd, on Ed Sullivan's CBS "Toast Of The Town" the nation will see highlight scenes and hear musical excerpts from "I LOVE MELVIN." Seeing is believing. It's like a trailer in homes across America.

THE SHOWMANSHIP MUSICAL!

On March 14th, NBC's "What's The Score" 3:30 P. M. will play the M-G-M Records Album. See the press book and use the live-wire ideas. From coast-to-coast the folks will be saying: "I LOVE MELVIN."



**WARNER BROS.
ARE READY TO
DELIVER THE
FIRST
FEATURE
PRODUCTION BY A
MAJOR STUDIO IN
NATURAL VISION**

Says the New York
"Natural Vision, a
Warners, has about
with what has
as the Mode
modern day

3 DIMENSION

STARRING

VINCENT PRICE · FRANK LOVEJOY ·

APRIL 10TH!!! PARAMOUNT

ev York Times!

, a
ou
ha
de
day
demonstrated by
as much in common
gone before
with the
automobile!"

THOMAS M. PRYOR

Says the N.Y. World-Telegram!

The Can-Can In New 3-D— Wow—Plus!

By ERSKINE JOHNSON.

HOLLYWOOD, March 3.—Hollywood chorus cuties have kicked their legs and flipped their bustles doing the French Can-Can in countless movies but I've never heard of a wife snatching her husband out of the audience while hissing: "Elbert, you've seen enough! You're coming HOME!"

But now that 3-D movies are here it can happen!

I've just seen the first Can-Can dance sequence ever filmed in Natural Vision three-dimension, men, and — WOW!

It's for Warners' "House of Wax," due for release in April!

Those high-kicking legs leave the screen and come right out over the audience. And when the girls flip their bustles at the camera, you'll flip your toupee—if you wear one.

The Big Trick.

The illusion of things coming out into the audience is one of the big tricks of 3-D movies. For the same film, a ping pong ball, attached to a paddle by a length of rubber, is batted directly at the camera. The effect is so realistic you'll be ducking.

"House of Wax" is a horror film with mad killer Vincent Price turning people into wax figures for his museum.

Maybe the wax figures won't melt but I assure you the candy bars in the audience will when those Can-Can dancers look like they're kicking all the bulbs out of the theater chandeliers!

When "House of Wax" is released, it will be the first 3-D movie to be shown in color.



HOUSE OF WAX

COLOR BY WARNER COLOR

PHYLLIS KIRK CAROLYN JONES
PAUL PICERNI

SCREEN PLAY BY CRANE WILBUR DIRECTED BY ANDRE DE TOTH PRODUCED BY BRYAN FOY



...UNT, N.Y. IMMEDIATELY THEREAFTER THROUGHOUT
THE U.S., CANADA AND GREAT BRITAIN

THE RECORDS HAVE STARTED TO FALL!

RITZ, LA. - OUT OF THIS WORLD!

Watch it next in Miami... March 12th
at Carib, Miami and Miracle Theatres!
...and March 25th at Roxy, New York!
and everywhere for Easter!

Irving Berlin's
**"CALL Me
MADAM"**
TECHNICOLOR

ETHEL MERMAN • DONALD O'CONNOR
VERA-ELLEN • GEORGE SANDERS

Music and Lyrics by **IRVING BERLIN**

with **BILLY DE WOLFE**

Produced by **SOL C. SIEGEL** Directed by **WALTER LANG**
Screen Play by **ARTHUR SHEEKMAN**

Based on the Musical Comedy "Call Me Madam"
by Howard Lindsay and Russel Crouse



BACKED BY MOST
POWERFUL TV CAMPAIGN
EVER PUT BEHIND A
MOTION PICTURE!

Pre-sold for you by
TOAST OF THE TOWN!
Ed Sullivan presents highlight
scenes, Sunday, March 29th!

KEN MURRAY SHOW!
Re-creating excitement and fes-
tivities of Los Angeles premiere!

COLGATE COMEDY HOUR!
Headlining "Call Me Madam"
star Donald O'Connor in person!

YOUR SHOW OF SHOWS!
Staging two of film's sock
production numbers. Soon!



THERE'LL BE NO EASTER LIKE A 20th EASTER!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 190, No. 11

March 14, 1953



More Than Semantics

MEMBERS of the industry are to be cautioned against using the word "flat" in reference to standard motion pictures no matter how handy the word may seem. Much more than semantics is involved. Incalculable harm may be done to the motion picture in the public's mind if regular films are to be described in such a derogatory fashion.

Motion pictures have never been "flat" (even though some have been "dull"). One of the great virtues of properly executed photography—still or motion picture—is that the viewer is shown life in all dimensions. Audiences do not see figures without depth acting on a plane surface; rather they see living images in a real world.

Insofar as any of the new processes add effectiveness to the power of the screen, they are true benefits to the industry. However, no matter how swift the transition may be to 3-D pictures requiring the use of polarized glasses or to CinemaScope or a similar wide screen system, films made in the normal way will be shown for years in this country and throughout the world. The box office appeal of these attractions is unfairly deteriorated when they are called "flat".

Only slightly less objectionable than "flat" is the description 2-D. While engineers may have some justification for using 2-D as a short term to contrast with 3-D, the expression 2-D should have no place in the showman's vocabulary. Any general use will mean that it will be taken up by the public. Inevitably a potential patron will consider that a 2-D film is automatically inferior to a 3-D one.

While semantics is only the science of the meaning of words, showmanship includes the art of protecting entertainment in the minds of the patrons. This art requires diligent application, even in what may seem to be small things, because all screen illusions are of the stuff dreams are made.



Grainger Looks Ahead

ALTHOUGH with RKO only a month, Mr. James R. Grainger, the company's new president, has inspired the organization with some of his abiding enthusiasm and confidence. A bright, new chapter in the history of RKO is promised following his formal election to the office of president on February 18.

Mr. Grainger seems destined to be a stabilizing element in the company. Known as well as any man in the industry on a thousand Main Streets, he will be able to re-kindle exhibitor confidence in RKO.

Even before assuming the post of president Mr. Grainger, as one of the most experienced executives in distribution, had addressed himself to the problem of encouraging Mr. Howard Hughes and his studio head,

Mr. C. J. Tevlin, to insure a flow of satisfactory product. The RKO studio has been shut down or operating on a curtailed basis for a year. On the other hand, Mr. Grainger found that the releasing organization has continued to be alert and going, paced by Samuel Goldwyn's "Hans Christian Andersen" and Walt Disney's "Peter Pan".

Following his return to New York from four weeks of conferences in Hollywood, Mr. Grainger announced that two films are to go into production on March 16 and another before the end of March. Before May 1 other features are to go before the cameras. That is good news for RKO and the thousands of exhibitors who look to the company as a major source of product.



Television Overseas

THE war-of-television is on in Britain and Australia. The Governments in these countries presumably do not wish to pay all the enormous costs of TV and have at least opened the door to the possibility of some form of sponsored programs.

In Britain sponsored television is to start as soon as the Churchill Government decides how much firms to be granted licenses will be allowed to spend in capital construction. None the less, members of the Labor party and some others continue to attack the idea. Recently Mr. Eric Fletcher, an M. P. and also vice-chairman of Associated British Picture Corporation, told the House of Commons, "Sponsored television is a menace. Unless we are careful it will pollute the domestic atmosphere and pervert the minds of children."

Mr. Fletcher presumably was aware that sponsored TV would not only compete with the British Broadcasting Corporation's TV programs, but also with theatres. Sir William Haley, formerly director general of the British Broadcasting Corporation, has resumed his post as editor of *The Times*, presumably to direct the campaign against commercial TV in Britain.

In Australia the Government has decided to establish a Royal Commission to study television. Commercial interests will be allowed to participate in TV, unless the Labor party gains power and reverses the policy set forth in a bill recently passed by the Australian Parliament. It is reported that over one hundred applications for TV stations are on file. Only two licenses are expected to be granted for Sydney. The Royal Commission study will probably delay the granting of the first licenses at least two years.

Theatre interests were criticized sharply in the Parliament debate for allegedly opposing all TV in Australia. Mr. Frank O'Connell, the Herald's Australian correspondent, recently reported, "Many people—not necessarily film people—oppose the introduction of television on moral grounds."

Letters to the Herald

National Patron Poll

TO THE EDITOR:

Under the combined effort of the Canton Theatre Association, plans have been completed and we are now in the process of conducting the first annual National Movie Poll, which gives the movie patrons for the first time the absolute voice in selecting their favorite actress, favorite actor and favorite motion picture of 1952.

This plan is set up to become nationwide in scope with Canton as the focal point for the final tabulations and announcements on a national level, but each community would handle its own on the local level. It is a natural for any newspaper and is designed for contact with national civic organizations.

Dick Wright, Warner district manager, Frank Murphy, Loew's division manager and George Delis, general manager, A. G. Constant Theatre Circuit, are arranging with theatres in other cities to join Canton next year. Every theatre in every town and every person connected with the motion picture industry is encouraged to contact us at once relative to conducting 1953's National Movie Poll. No theatre and no town is too small to play an important part. This is not a contest, there are no obligations, there is no cost.

Here is a plan that will work—is working—and will do so much for so little that no time must be wasted in getting the local contacts working immediately for the National Movie Poll of 1953.

Comments from exhibitors are solicited.—**TED D. HOOPER**, Chairman, Publicity and Advertising, Warner Ohio Theatre, Canton, Ohio.

Quality Basic Essential

TO THE EDITOR:

The movie-going public, perhaps unconsciously sharing the film industry's own grim-lipped concern about the future of the cinema theatre vis-a-vis television, has rallied nobly to the siren call of 3-D. If it was the design of the 3-D drum-beaters to create a general condition of hysteria concerning their new product, they succeeded pretty well.

There is no question but that 3-D offers a brilliant new development in motion picture projection, and one that should be of permanence.

But it is definitely not a cure for what ails the movies, although for a brief time it may serve to conceal the ailment (like ACTH).

Let's face it: the disease is, and has been, bad pictures. From the standpoint of story

The Herald's Letters columns are open at all times to serve as an open forum for the opinions and ideas of the people of the industry in any of its branches.

quality and general production values, the first 3-D films have even been far below the deplorable averages in these respects. They've been, in fact, downright amateurish.

Very soon, the thrill of having a girl diver come at you lightly-clad and almost land in your lap, is going to wear pretty thin, especially since she never quite arrives. And film audiences will soon be asking 3-D that most frustrating of all questions, "So what else is new?"

Producers must recognize that 3-D is not a new medium of entertainment at all, but merely an improved technique in projecting a film. The essential lack—good pictures—remains with us. It gives the motion picture theatre in lustrous a small advance beach-head in its war against TV. Only by quality—and quality in quantity, at that—can this improved position be successfully exploited.—**Noel Meadowe**, New York City.

Renew Efforts

TO THE EDITOR:

With the resistance to tax cuts developing in Washington it is evident that we must renew our efforts for repeal.

I am now going to merchants in the neighborhood, asking permission to write a letter to a Congressman on their letter-heads and with the merchants' signatures on the letters, attach a stamp and drop them in the nearest mail box.

You can think of many reasons why the local theatre is important to nearby stores; put it on paper and in the mail at the rate of one or two each week. Start today!—**ELSTUN DODGE**, Elstun Theatre, Cincinnati, Ohio.

"Merely Colossal"

TO THE EDITOR:

I would like to heartily recommend to your readers Arthur Mayer's new book, "Merely Colossal." I guarantee the title is an understatement. The light vein in which it has been written will provide any member of our industry hundreds of chuckles and dozens of belly laughs. Anyone who gives a damn about our industry will love "Merely Colossal."—**JACK BOMAR**, President, Independent Theatre Owners of Arkansas.

MOTION PICTURE HERALD

March 14, 1953

ADVERTISING practices of film industry must be overhauled, panelists of Herald Institute of Industry Opinion believe
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3-D SPOTLIGHT shifts to a Hollywood race for product
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TERRY RAMSAYE Says—A column of comment on matters cinematic
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ACADEMY'S former winners to present this year's awards
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TOA in vigorous attack on rental policies of distributors
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UNIVERSAL plans to release 14 features in four months
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TECHNICOLOR, in annual report, cites big gains in year
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ADMISSION price policy on "Peter Pan" is object of exhibitor attack
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RKO ready to roll with new product, Grainger announces
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CONGRESSMAN cites closed theatres as due to admission tax
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ADMISSION tax revenue total for 1952 only 8% under 1951
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BRITISH exhibitors close wage agreement with NATKE
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FILMS do job well in depicting U. S. abroad, says Johnston
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What the Picture Did for Me
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IN PRODUCT DIGEST SECTION

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The Release Chart
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ARTHUR FLEMMING, acting Defense Mobilizer, announced in Washington Wednesday that present controls on theatre construction and on production of motion picture and theatre equipment will end officially June 30, 1953. After that date official Government allocation controls will be used to channel materials only to top military and atomic energy production and construction. All other production and construction will be free to go ahead without any Government interference—or help—providing they can get the materials in the open market. The ban on theatre construction went into effect in October, 1950, and remained, with some relaxation through December, 1952. Since the first of the year controls have been even further relaxed but they are still on the books and will remain until June 30 of this year.

► The decision to name a commission of governors, congressmen and administration officials to work on overlapping federal and state taxes like the admission tax is a step in the right direction, but don't look for any early action. The commission will be a long time getting organized, even longer submitting its report. And then most of its major recommendations will have to be approved by Congress.

► Word from Washington has it that Senator Frank Carlson (R., Kansas) cited, in the "Congressional Record," the life story of producer Samuel Goldwyn as "a typical example of the American way of life."

► State Department officials say they "doubt very much" that film remittances will figure in the top-level Anglo-American film talks between U. S. government officials and British Foreign Secretary Eden and Chancellor of the Exchequer Butler in Washington.

► Until a decision can be reached on public acceptance of a 3-D or wide screen process a number of production plans, especially by independents, are being deferred. A representative expression was made this week by Samuel Goldwyn—"I'd be a fool if the current developments did not have an effect on my plans."

ON THE HORIZON

In Mr. Goldwyn's case he is continuing preliminary preparation of two different film projects. Which one he finally sets before the cameras, and in what process (or in the standard system) depends on what happens in the months ahead. Meanwhile Mr. Goldwyn plans to spend several months in Europe in connection with the opening of "Hans Christian Andersen" in various capitals.

► Film stars have never had it so good on the Broadway legitimate stage. This year's season had been marked by the critical and commercial successes of five top Hollywood names, phenomena which add mightily to the prestige of all talent from the coast and which also, incidentally, serve to underline the value of the stars' current film releases. In the Broadway "hit" category are Bette Davis' "Two's Company," Rosalind Russell's "Wonderful Town," Danny Kaye's "two-a-day" at the Palace, Mark Stevens' "Mid-Summer" and Tyrone Power's "John Brown's Body." Respectively, their current film releases are "The Star," "Never Wave at a WAC," "Hans Christian Andersen," "Torpedo Alley" and "Mississippi Gambler." In some cases, the legitimate star can just walk down the street after an evening's work, stand in line and then watch his or her screen personality take shape. It's said to be a most pleasant way to relax.

► Current British film quota percentages will be continued for another year, Peter Thorneycroft, president of the Board of Trade, told the House of Commons in London Tuesday. Present quota is 30 per cent for first features and 25 per cent for supporting features. He also announced that the Government is prepared to continue the Eady Plan after its expiration date in August, 1954, "should that be necessary."

► United Paramount Theatres having entered television, it enters a

new world of showmanship—and now has an emblem for the millions of television viewers. This is an American Eagle on a 13-star studded circular mirror, known as a "Federal Mirror." The eagle holds in its beak a lightning bolt, representing communications. This becomes brilliantly charged with light, and seconds later the letters ABC come into view in the center of the mirror. American Broadcasting-Paramount Theatres, Inc.'s new symbol of strength appeared March 1.

► The chances now are quite good for the House Ways and Means Committee to hold hearings on the admission tax this year, but the odds still are against any excise tax changes becoming law this year. Next year, however, the odds favor excise changes.

► Net rentals to RKO for the first 25 engagements of Disney's "Peter Pan" are reported to be in excess of \$500,000. It is estimated that the distributor's net from the Roxy theatre run in New York will be three times greater than that on any other Disney feature first-run in New York.

► The Motion Picture Association plans to lay low for the time being on legislation to change state censorship laws. MPAA lawyers have decided to see first what the higher courts will do with two pending cases—the Ohio newsreel censorship case, and the New York action involving "La Ronde."

► Investigators for the Senate Small Business Committee are expected to be in New York next week to confer with distribution home office executives. Investigators and counsel for the committee have been in the field talking to exhibitors and to exchange executives in all parts of the country.

► History repeats. In radio's early days newspapers used to run feature stories about how the telephone company reported no calls between 7 and 7:15 P.M. when Amos 'n' Andy were on. This week from Chicago comes a story of how retail stores accustomed to remain open Monday nights are changing that custom because "We Love Lucy too."

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This week in pictures



GOV. ADLAI STEVENSON and Dore Schary, vice-president in charge of production for MGM, who delivered the response to the defeated Presidential candidate's speech last week at a west coast Democratic dinner at the Biltmore, Los Angeles.

WILLIAM J. SINGLETON, below left, has been named president of Associated Screen News, Ltd. He succeeds B. E. Norrish, right, former president and managing director, who has retired from active direction of the company.



PRODUCTION deal, left, Admiral Harold G. Bowen, right, director of the Edison Foundation, signs a contract with Jules Levey to produce a film biography of Thomas Alva Edison. Charles Edison, son of the famous inventor, at left.



HERBERT J. BENNIN, below left, has been named manager of the MGM Washington branch and Thomas E. Bailey, right, goes from the Charlotte office to succeed him as branch manager at St. Louis.



CHARLES EINFELD, 20th-Fox vice-president, concludes an agreement with Ed Sullivan for regular six-minute spots for 20th-Fox features on the "Toast of the Town" TV shows.

MR. AND MRS. MURRAY KAY, right, of Zeitz Theatres, Mass., visit Phyllis Kirk on the set of Warners' "House of Wax."





A. MONTAGUE, Columbia general sales manager, shows Rube Jackter and Jack Cohn the inscribed silver bowl presented to him at a luncheon by his fellow executives to mark his 20th anniversary as sales head.



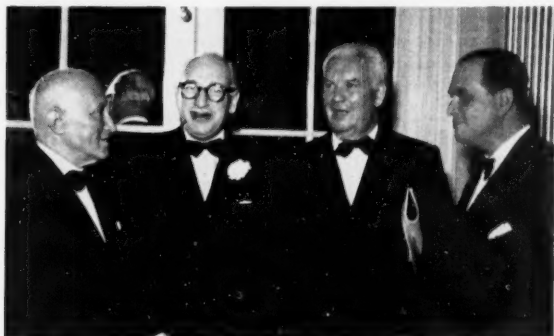
AT "LILI" OPENING. Jinx Falkenburg, Mrs. Vincent Impellitteri, Leslie Caron and S. F. Seadler, MGM advertising manager, in the lobby of the 52nd St. Translux, New York.

HARRY WARNER, right center, with George Woodford and Bob Grover of the Los Angeles Junior Chamber of Commerce at a dinner at which Mr. Warner spoke.



THE INDUSTRY HONORS AN "ELDER STATESMAN"

EXECUTIVES and personnel of the motion picture as well as outstanding leaders of other industries last week attended a testimonial dinner at the Waldorf-Astoria, New York, to Adolph Zukor, film pioneer and chairman of the board of Paramount Pictures. At right and below are some of the people before and during the gala event.



Photos by the Herald



Above. Mr. Zukor, Robert J. O'Donnell and Barney Balaban, Paramount President.



Left. The guest of honor with C. C. Moskowitz, Nate J. Blumberg and Robert Benjamin.

Left. Arthur Krim, A. Schneider and Al Daff.



Right. Sol Schwartz, Moe Silver, Sam Rosen, A. W. Schwaberg, Al Lichtman, S. H. Fabian.



INDUSTRY PANELISTS FIND:

AD PRACTICES NEED TO BE OVERHAULED

by JAMES D. IVERS

PRESENT motion picture advertising practices, techniques, content and policies need to be overhauled, modernized and adapted to new conditions and competition at national, local and intra-industry levels. That is the general conclusion of the production, distribution and exhibition panels of the Herald Institute of Industry Opinion. Advertising was the subject of the eleventh study of industry problems by the Institute.

Opinions of the panel members, while overwhelmingly in favor of changes in several directions, were entirely on the side of constructive criticism. While pointing out the faults in many present practices they admitted that for the most part no general formula could be laid down and that techniques should vary according to the picture and the situation.

There were no important differences of opinion between any of the three panels representing production, distribution and exhibition on any of the questions involved. They agreed in general that:

1. Advertising copy should be more informative than is often now the case;

2. Illustrations or copy seriously misrepresenting a picture should never be used;

3. Motion picture advertising should seek to create its own distinctive new styling;

4. From more than five to almost 11 per cent of a theatre's gross should be spent on advertising and exploitation, depending on the situation;

5. Newspaper advertising should commence six days ahead of openings where a picture plays a week and at least three days ahead for theatres with two changes a week;

6. Generous space should be used throughout the engagement instead of reducing the ad size soon after opening day;

7. Newspaper amusement advertising rates are from 25 to 53 per cent higher than regular retail rates in almost half the situations;

8. National magazine advertising should be used to pre-sell important pictures;

9. Distributors should advertise product in the trade press five weeks before actual buying time;

10. Trade paper advertising should convey more information than it now does on the saleable qualities of each picture.

Comment by panel members reflected the general feeling that the effectiveness of film advertising could be enormously improved both in content and placement practice. The first question—on the content of advertising copy—elicited the most, and the most pungent, comments.

"The trouble with much advertising," said Leon D. Netter of Florida State Theatres, "is that it has been handled in a routine

(Continued on page 14)

ADVERTISING COPY AND TECHNIQUES

SHOULD advertising copy be more informative than is often the case—give a better indication of the nature of the story, base its appeal upon the idea of the picture

itself, tell enough about what actually is in the picture to create a positive desire to see it among all whose interest can be aroused in that particular picture?

	Distribution	Production	Exhibition				Combined	Industry Total
			Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000		
Yes	76.0%	88.4%	84.8%	79.2%	83.3%	92.1%	84.8%	83.1%
No	24.0	11.6	15.2	20.8	16.7	7.9	15.2	16.9

SHOULD misrepresentative illustrations or wording—ads which convey an inaccurate impression of a picture

or which feature something that is a minor part of it—ever be used?

	Distribution	Production	Exhibition				Combined	Industry Total
			Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000		
Yes	17.2%	2.2%	9.8%	4.0%	8.7%	10.3%	8.2%	9.2%
No	82.8	97.8	90.2	96.0	91.3	89.7	91.8	90.8

N.B. See text for qualifying conditions.

SHOULD motion picture advertising seek to create its own distinctive new styles (a); or should established

styles and techniques, proven by previous successful use, continue to be used (b).

	Distribution	Production	Exhibition				Combined	Industry Total
			Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000		
(a)	86.1%	100.0%	100.0%	96.3%	92.0%	86.4%	93.7%	93.3%
(b)	13.9	0.0	0.0	3.7	8.0	13.6	6.3	6.7

ON BUDGET, SPACE AND TIME ALLOCATION

WHAT per cent of the gross, as a general rule, should be spent on advertising and exploitation in each of

these theatre situations? (Distribution and Exhibition Panels only.)

	Distribution	Exhibition				Combined
		Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	
Metropolitan First Run	10.4%	11.5%	10.9%	12.3%	9.9%	11.2%
City First Runs	7.1	9.1	8.0	8.3	7.9	8.3
Other Area First Runs	6.7	7.3	8.3	7.8	5.8	7.3
Neighborhood subsequent	3.9	5.4	5.5	5.9	4.9	5.4
Small town or rural	4.7	7.8	5.4	5.5	4.5	5.8

HOW should the theatre's total advertising budget for a picture be allocated? (Distribution and Exhibition only.)

	Distribution	Exhibition				Combined
		Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	
Advance advertising	40.9%	50.5%	43.5%	38.6%	32.3%	41.2%
Opening day	31.3	26.6	27.4	34.6	31.5	30.0
Second day	9.8	12.4	12.8	13.8	13.8	13.2
Remainder of run	20.5	15.4	17.9	17.2	23.0	18.4

HOW far in advance of an opening should newspaper advertising commence—in days? (Distribution, Exhibition only.)

	Distribution	Exhibition				Combined
		Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000	
For week-stand theatres	5.9 (days)	5.3	6.2	6.5	5.8	6.0
For theatres with 2 changes per week	2.8	4.5	3.2	3.4	3.1	3.6

DO YOU believe that exhibition's present policy of usually minimizing the size of advertisements (for week-stand theatres) soon after opening day is sound (a); or

do you believe that ads should be kept large enough to attract attention and continue their selling effectiveness through the run (b)?

	Distribution	Production	Exhibition				Combined	Industry Total
			Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000		
(a)	26.7%	7.1%	50.0%	37.5%	47.1%	37.9%	43.1%	25.6%
(b)	73.3	92.9	50.0	62.5	52.9	62.1	56.9	74.4

HOW does the newspaper amusement advertising rate in your area compare with the rate to other local

retailers using the same amount of space per year? (Exhibition Panel only.)

	Distribution	Production	Exhibition				Combined	Industry Total
			Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000		
Same rates			77.8%	57.7%	50.0%	32.3%	54.5%	
{ Theatre rates higher			22.2	42.3	50.0	67.7	45.5	
{ Percentage higher			25.0	53.0	40.5	37.6	39.0	

DO YOU advocate the use of national magazine advertising for pre-selling important pictures?

	Distribution	Production	Exhibition				Combined	Industry Total
			Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000		
Yes	90.3%	92.1%	98.0%	96.6%	91.3%	93.2%	94.8%	92.4%
No	9.7	7.9	2.0	3.4	8.7	6.8	5.2	7.6

ON TRADE PAPER ADVERTISING, KIND AND SPACE

FOR WHAT period prior to the actual theatre buying time for a picture do you consider it would be helpful

for distributors to advertise the picture in trade papers. In weeks.

	Distribution	Production	Exhibition				Combined	Industry Total
			Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000		
Average Weeks	4.7	4.7	4.3	4.7	4.8	4.7	4.6	4.7
Range	1-10	2-12	1-15	2-9	2 1/2-12	2-8	—	—

DO YOU believe that most film advertisements in trade papers are sufficiently informative (a); or do you think

that they should convey more information on the saleable assets of pictures (b)?

	Distribution	Production	Exhibition				Combined	Industry Total
			Up to 7,500	7,500-30,000	30,000-100,000	Over 100,000		
(a)	27.6%	21.6%	19.6%	10.7%	34.8%	33.3%	24.6%	24.6%
(b)	72.4	78.4	80.4	89.3	65.2	66.7	75.4	75.4

THE INSTITUTE

(Continued from page 12)

manner and according to formula. We need freshness and a change of pace. Tailoring a campaign to fit the picture, the theatre competition and the community adds much to its effectiveness."

Speaking for the small exhibitor, Dale H. Danielson of Russell, Kan., said, "In my opinion we have lost the grass roots touch in our advertising. Maybe we need a little corn. We are aiming our ads at a class who are not our best customers."

Sonny Shepherd of Wometco Theatres urged extensive use of local and national advertising on television, including the appearance of stars on network shows, and then said, "Each picture deserves a special treatment. Some lend themselves to one type of newspaper advertising, exploitation and TV and radio plugs, while another might require an entirely different sales approach to attract audiences."

Most exhibitors stressed the need for a fresh approach. C. E. Leachman of Stillwater, Oklahoma, for instance, said, "There is too much copying of ideas in motion picture advertising. More individual and distinctive styles should be used. Established and proved methods in most cases are overworked."

The production panel was not backward in criticizing the way Hollywood's product is sold. Speaking as "a fan who searches the evening paper over my coffee to decide what movie we want to see," Jesse Lasky, Jr., wrote: "Advertising that emphasizes the interesting story aspects of a film, the freshness of its subject matter, is far more alluring than those tired, worn out cliché exaggerations that tell nothing. . . . The public looks for an honest advance appraisal."

Carey Wilson of MGM attacked "routine methods and old-fashioned customs. Almost all aspects of popular taste have been changing for a decade," he said. "The movie industry seems too unaware of this."

While agreeing generally that present advertising methods can be improved, the distribution panel on the whole held that it is impossible to set down anything but the most general rule. "Allocation of advertising budgets and the timing of ads varies with the importance of the picture, the theatre policy, the kind of rental deal and many other factors," said Ben Grimm of RKO Pictures. "It is not likely that any fixed formula can be evolved on this."

Max Youngstein, of United Artists, likewise said, "There is no one answer. There are many answers and the variations always depend on the kind of picture you have to sell."

The panel members were almost unanimous in declaring that advertising should never deliberately misrepresent the picture and many, particularly in exhibition, took this opportunity to attack exaggerated, lurid ads. Most of those who commented mentioned, however, that there is no harm but rather frequently an advantage in playing up a comparatively minor aspect of a picture or in building a campaign around a supporting player rather than a star if local conditions warrant such procedure.

Edmond Redstone of Boston said, "Poor advertising practices by distributors or exhibitors hurt the entire industry. Remember the fable about the boy who cried 'wolf' just once too often."

Some exhibitors warned, like Edgar J. Doob of Wilmington, that misrepresentative or lurid advertising "keeps away those we are trying to woo back to the theatres." Marc Wolf of Indianapolis also stressed this point. "We are trying to win back patrons, not chase them away." Sam Bendheim

of Richmond, Va., added, "We must get the public believing our ads. . . . There have always been too many superlatives used."

On luridness Charles Jones of Elma, Iowa, offered, "It's a little like the racy looking jackets on books that aren't racy."

Reserving the condition that special emphasis on what is actually a minor aspect of a picture is sometimes justified, Morton G. Thalheimer warned, "Extreme care should be exercised. . . . It should have a solid foundation in truth and the picture should definitely be good and entertaining." A. L. Royal of Meridian, Miss., also said, "The theatre should make an honest effort to attract the right patrons for each picture to avoid disappointment."

Exhibitors, too, had the most to say about trade advertising. C. F. Motley of Oklahoma City summed it up: "When a new model car is brought out the dealer knows all about the vehicle. We need to do everything possible to see that exhibitors know as much about the pictures."

Trade advertising should "give the exhibitor a better breakdown on what the picture actually is about, what type of audience it would appeal to, give good flashy catch lines and present the material in story form," according to S. J. Switow, exhibitor of Louisville.

R. E. Sucksdorff of Montana agreed that "present advertising is of the wrong type to be of value to the individual theatre man." They are "generally misleading and not beneficial" said F. W. Davis of Morganton, N. C.

G. R. Miller of Wynyard, Saskatchewan, put it: "Producers and distributors could do a lot more than they do to pre-sell pictures. They concentrate on a few high percentage pictures and let the rest go to the exhibitor cold."

U-I's BIG SPRING PARADE of HITS!



and here they come...



Again, UNIVERSAL-
INTERNATIONAL proudly
announces a top array
of profit-powered product...
for April and May!
Again proving that **U-I**
makes the consistent
money-makers...every
month...every season...
for every theatre
everywhere!



HOW YOU GONNA KEEP 'EM
DOWN ON THE FARM
...AFTER THEY'VE SEEN

PAREE!



Marjorie **MAIN**
Percy **KILBRIDE**



Ma and Pa
KETTLE
~ ON ~
VACATION

with **RAY COLLINS**

ALL NEW...ALL FUN!



ALAN LADD ...

*leading the fighting
Foreign Legion
into savage
Sahara fury...
to win the
rapturous
lips of
Arlene Dahl!*

UNIVERSAL-INTERNATIONAL presents

ALAN LADD

IN

**"DESERT
LEGION"**

COLOR BY

Technicolor



CO-STARRING

**RICHARD CONTE
ARLENE DAHL**

with **AKIM TAMIROFF**

Directed by JOSEPH PEVNEY • Screenplay by IRVING WALLACE and LEWIS MELTZER • Produced by TED RICHMOND

THE STORY OF THE
SECRET OUTLAW EMPIRE
THAT RULED THE ROCKIES!



Color by
Technicolor

THE LONE HAND

Starring

JOEL McCREA
BARBARA HALE
ALEX NICOL

with **CHARLES DRAKE**
JIMMY HUNT
JIM ARNESS



THEY'RE OUT OF THIS
WORLD...ON A
MISGUIDED MISSILE!



**BUD
ABBOTT**
**LOU
COSTELLO**
**GO TO
MARS**



ALL NEW!

...and too
wild for
one
world!

WITH **MARI BLANCHARD** ROBERT PAIGE
HORACE McMAHON
and the MISS UNIVERSE CONTEST BEAUTIES

"You think I'd let you stay
here...see you in that house -
watch those lights
go out - and
know you're
with some-
one else?"

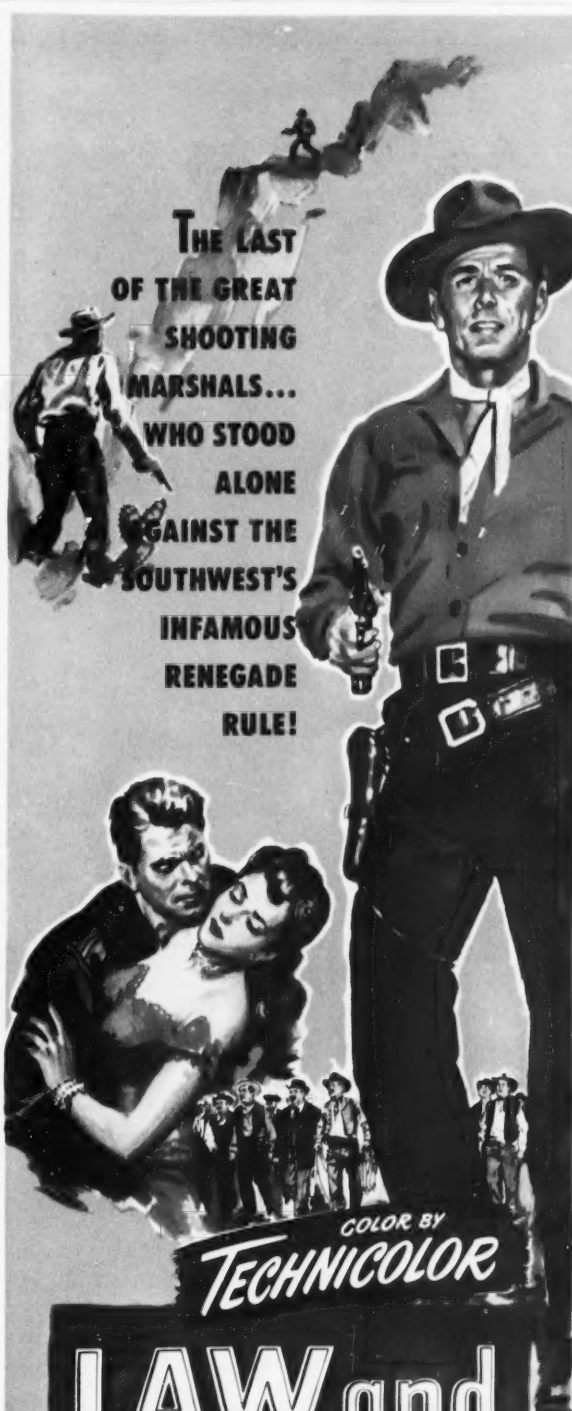
Barbara
STANWICK

ALL I DESIRE

Co-starring

RICHARD CARLSON · LYLE BETTGER
MARCIA HENDERSON

with **LORI NELSON · MAUREEN O'SULLIVAN · RICHARD LONG**



LAW and ORDER

Starring

RONALD REAGAN

co-starring

DOROTHY MALONE · PRESTON FOSTER
ALEX NICOL and introducing **RUTH HAMPTON**

FROM A STORY BY WILLIAM R. BURNETT

And



AGAINST ALL FLAGS
COLOR BY Technicolor



remember too...

The LAWLESS BREED
COLOR BY Technicolor



until May 2nd

MEET ME AT THE FAIR
COLOR BY Technicolor



The



The REDHEAD from WYOMING
COLOR BY Technicolor

makes available for

The MISSISSIPPI GAMBLER
COLOR BY Technicolor



your showing



GIRLS IN THE NIGHT



these 12



CITY BENEATH THE SEA
COLOR BY Technicolor



specially selected



GUNSMOKE
COLOR BY Technicolor



features...



SEMINOLE
COLOR BY Technicolor



to further



**MA AND PA KETTLE
ON VACATION**



enhance your



DESERT LEGION
COLOR BY Technicolor



box office potential!



**BUD ABBOTT and LOU COSTELLO
GO TO MARS**



3-D SPOTLIGHT SHIFTS TO RACE FOR PRODUCT

The bulk of the 3-D news, production and technological, this week originated in Hollywood, although there were two significant reports from Camden, New Jersey, and Boston, Massachusetts, the bases of operations, respectively, for RCA Victor and the Polaroid Corporation.

Competing in Hollywood for the news lead of the week were Warner Brothers, Universal, 20th Century-Fox, RKO Radio and Natural Vision. Also in pitching were Technicolor and producer Hal Wallis, who pooled their news for a joint announcement. [See Hollywood Scene, page 36, for additional 3-D comment.]

The developments were these:

by VINCENT CANBY

1. The introduction of WarnerPhonic sound by Warner Brothers. Climaxing nearly 30 years of continuing research by the company since their introduction of sound, said Jack L. Warner, vice-president in charge of production, is the new WarnerPhonic sound system, comprised of a series of sound tracks in addition to the original basic sound track. The system will be introduced with their Natural Vision, WarnerColor feature, "House of Wax," scheduled to have its premiere at the Paramount theatre in New York April 10. The process is essentially a high fidelity reproduction system for which 25 special speakers are being installed for the New York Paramount engagement.

2. The development and promise of early availability of a new stereophonic sound reproduction system to accompany any type of 3-D motion picture presentation by the RCA Victor Division of the Radio Corporation of America. The new equipment is now in the early stages of production at the company's plant in Camden. Columbia, it is understood, already has installed new RCA multiple-channel sound-reproducing system for use in 3-D productions.

3. An announcement from Universal-International that it had completed shooting on its first 3-D feature, "It Came from Outer Space," which now is set for a late spring release. It was disclosed at the same time that the company has completed a two-reel musical featurette in 3-D featuring Nat "King" Cole and Russ Morgan and his orchestra. Further Universal plans having to do with 3-D and large-screen processes will be considered next week at studio talks.

4. Announcements from the Technicolor Corporation that it has developed its own 3-D system and from Hal Wallis that he had contracted to use the system in the new \$2,000,000 Dean Martin-Jerry Lewis comedy, "Money from Home," which went into production Monday. Herbert Kalmus, Technicolor president, disclaimed that the company had invented a 3-D system, but said that it had experimented and found practical the use of two Technicolor cameras for 3-D purposes.

5. The disclosure by 20th Century-Fox that it had stopped shooting "The Kid from Left Field," now in production in its own three-dimensional system, and was continuing production in the conventional manner. The reason given was that the "novelty of the photography detracted from the emotional quality of the story." The footage already shot, of course, can be used separately. Spyros Skouras, 20th-Fox president, left New York for Hollywood at the end of last week to prepare for the demonstration there on or about March 18 of the company's wide-screen CinemaScope. The demonstration, originally intended for New York, was switched because of technical difficulties.

6. Announcement by RKO Radio president, J. R. Grainger, and Sol Lesser that the former will handle distribution of Mr. Lesser's three-dimensional film, "The 3-D Follies," now set for a May 1 release. The musical film, now in production, will run about 90 minutes.

7. Announcement by the Natural Vision Theatre Equipment Corporation that it already has equipped 110 theatres for three-dimensional exhibition and will have equipped 240 additional theatres by the end of this month. Partial equipment also has been supplied to "hundreds more throughout this country and abroad."

8. A report from the Polaroid Corporation on its progress in the development of Vectograph motion picture film. The latter will eliminate the now necessary two film strips for 3-D projection. Instead, a single film of standard dimensions carries both of the required images, which themselves are polarizing images. Gone will be separate polarizing filters and special equipment. Vectograph will be made in color or in black and white. The report was contained in a special bulletin for Polaroid Corporation directors, prepared by Edwin H. Land, president.

Eric Johnston, president of the Motion Picture Association of America, last week appointed a committee to collect and sift all information on 3-D and panoramic screen problems as they relate to the three branches of the industry. The committee, which will keep in close touch with the SMPTE and the Hollywood Research Council, is comprised of Paul Raibourn, Paramount; Joseph R. Vogel, Loew's; Al Lichtman, 20th-Fox, and Wolfe Cohen, Warners.



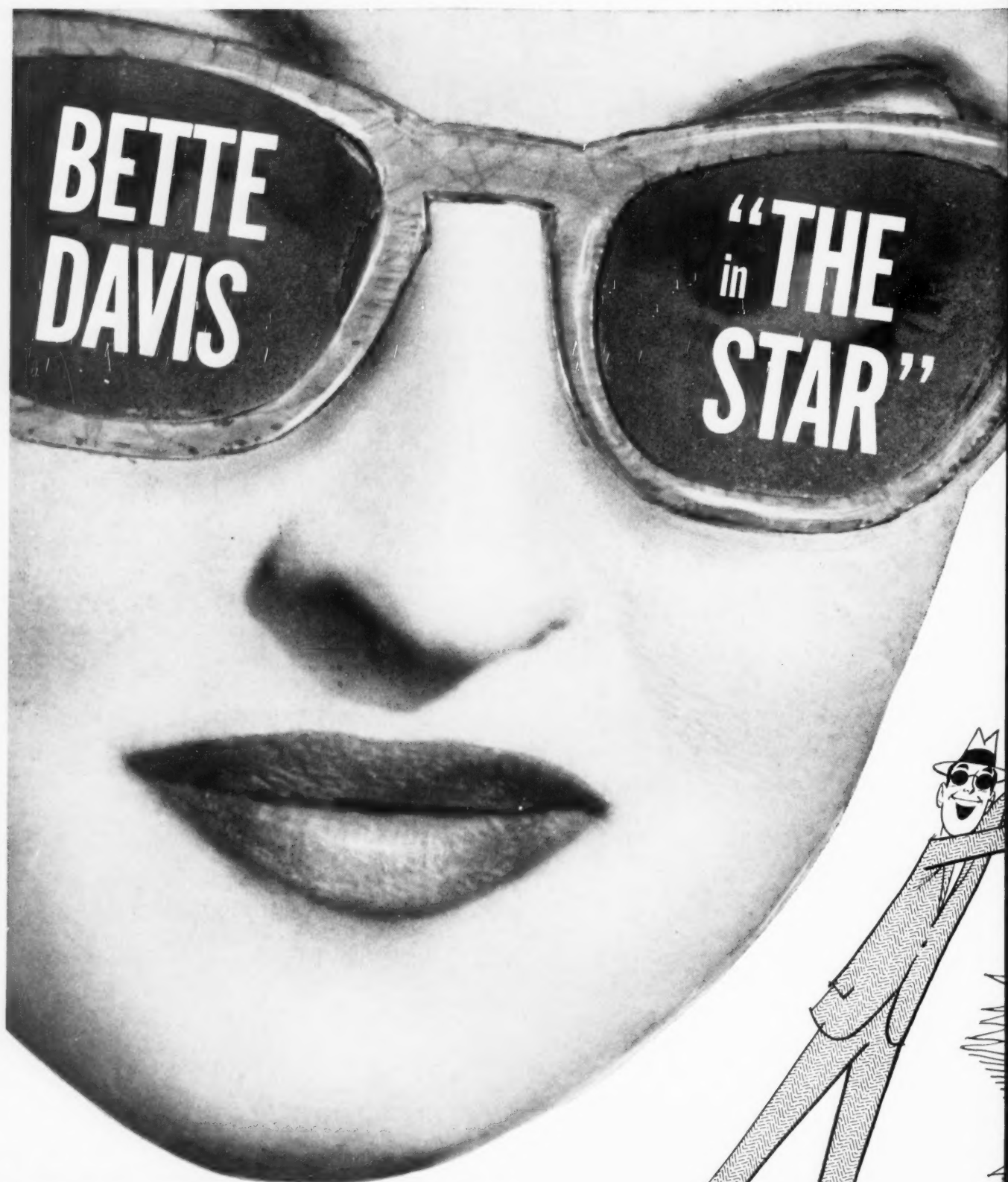
JOHN ARNOLD, head of the MGM camera department, with the dual camera built by his department to shoot "Arena" in 3-D. The system uses one camera at right angles to another with a 45-degree mirror.



INSPECTING CinemaScope lenses on the set of 20th Century-Fox's "The Robe" are Sol Halprin, left, head of the studio camera department, and Earl I. Sponable, research director for the company. First rushes on "The Robe" are scheduled to be shown next week on the coast.



CAROL DUNNING, president of Dunningcolor, right, explains his recently completed 3-D camera to Nat Levine, who has Mr. Dunning's authority to conclude agreements for the camera's use.



Bert E. Friedlob presents **BETTE DAVIS** in "THE STAR" co-starring Sterling Hayden • Produced by Bert E. Friedlob • Directed by Stuart Heisler • Original story and screen play by Katherine Albert and Dale Eunson • A Bert E. Friedlob Production • Released by 20th Century-Fox

HITCH YOUR THEATRE TO "THE STAR"! DATE IT NOW!

IS PILING UP

RECORD RUNS!

10 Sock Weeks, 4-Star, Los Angeles!
Heading for 8th Sizzling Stanza,
Rivoli, N.Y.!

HOLDOVERS!

Apollo, Atlantic City! Fox,
Philadelphia! United Artists,
Detroit! Beacon, Fenway &
Paramount, Boston! Sym-
phony, Binghamton!

AWARDS!

Bette Davis Nominated
for Academy Award!
Cosmopolitan Mag-
azine Citation for Best
Performance! Movie-
of-the-Week honors
from Quick & People
Today!

SMASH OPENINGS!

Uptown, Salt Lake City! State, New Orleans!
Palace, Canton! Criterion & Plaza, Okla.
City! Missouri, St. Louis! Omaha, Omaha!
Hippodrome, Cleveland! Towne, Milwau-
kee! New, Baltimore! Paramount, Syracuse!
5th Avenue, Seattle!

MOVEOVERS!

Into Chinese, Los Angeles,
Loyola & Uptown—4 first-run
theatres, right after smash 4-
Star, L.A., engagement!

Terry Ramsaye Says

● ● ● ● ● ●

SCREEN DIMENSIONS—Now that the "aspect ratios," meeting both the size and scope, of the theatre screen are so much under consideration, from Cinema to CinemaScope it is of interest to explore the origins of the standard which has existed through all of the first half-century of the screen. That standard is in effect a ratio of four units wide to three high. It has been at various times subjected to minor experimental variations with ultimately no support for a change. One excellent reason for that has been that the ratio was, and is, accidentally, satisfactory. The apparent fact is that the shape of the motion picture on the screen was entirely acceptable until television came along, when it was of comfort to many to blame everything.

If there had been hampering limitations on the art by reason of screen dimensions that would have been discovered and a subject of militant attention a long way back in the half-century experience. Today's demand for change is not a demand of the art but rather of its merchandisers irked by television competition and seeking any device calculated to make the inevitably limited home television screen seem inadequate. That can complicate the scene, create problems and solve none of them.

Today's standard picture dimension of the standard 35mm film traces back to Room Five of the Edison laboratory at West Orange, N. J. More than 30 years ago I had the subject up with William Kennedy Laurie Dickson, the Edison assistant on the motion picture project. The task began in pursuit of a microscopic image record, even as the sound groove of the phonograph which it was to supplement. It was to be observed under a magnifying lens. The magnification required proved impractical. The ultimate result was the image size as we have it. When film became available it was cut to fit.

The resulting picture strips were made for and exhibited in a machine with a magnifying eye-piece for one customer at a time, at forty-eight frames a second. The basic film, thus, obviously was not designed for projection. It was sheer availability which soon joined it with the magic lantern. It was the lucky fact of its adequacy which has maintained the standard until today.

The precise size and proportion of the film frame was determined rather by chance. It represented the practical area of coverage of the experimental lens selected from the kit box in Edison's "Room Five" in 1888-9. It was the nearest to what

seemed adequate for the final experiments.

This I have had at first and direct hand from the man who did it, Dickson. A detailed drawing and diagrams with description are somewhere in the chaos of my archives.

The 35mm film is big enough to give the New York Music Hall screen a magnificent projected image with a magnification of more than 300,000 times. It also covers one Drive-In giant screen with a magnification of slightly more than a million times.

There are around the world something in the order of a quarter of a million projectors built to the Edison standard now in service. There are in service also several thousand cameras. There is also a worldwide implementation of film manufacturing, and film processing facilities built to that standard.

Therein is a tremendous factor of inertia. To depart from it would be involving an all-industry re-equipment on terms which would make the cost of the coming of sound seem a triviality.

It is possible that such a change is to come. It will, if so, take some doing and a deal of time through a long period of confusions in transformation.

The necessity will have to be demonstrated by extensive effort at the box office. No laboratory demonstrations, no previews or gadget period performance will do. Permanent box office functional value must be proved. That will take care of itself by the inevitable trial and error controls so familiar to this and many another industry. Only experience will do.

One must be aware that concern about the aspect ratio and screen dimensions has been inspired by a quest of advantage over home television. The most obvious step has been, of course, to play upon, and seek to enhance, the advantage of sheer size. Along with that has come some seeking of an improved image on the conventional screen. A lot could have been done about that rather earlier, and to advantage. Nobody cared until they had to. A decided encouragement does arrive with the technological excitements of the day and the fevered pursuit of more than a dozen devices addressed at a new kind of challenge from the screen. That encouragement consists in the fact that a considerable number of aggressively minded persons in positions of leadership have been bestirred to try to do something positive, addressed at tomorrow. Now they begin to know yesterday has gone.

If no revolution of the art should emerge there would still be progress. Meanwhile

23 Studio Workers Sue Companies for "Blacklist"

LOS ANGELES: A suit for \$51,750,000 in total damages was filed in California Supreme Court here Tuesday by 23 film workers who refused to answer questions of the House of Representatives' Committee on Un-American Activities in 1951 against the committee and the principal producing organizations. They charged they had been "blacklisted" from employment in Hollywood. Each plaintiff demanded \$2,250,000 damages—\$1,250,000 actual and \$1,000,000 punitive.

Famous Players to Convert 10 Theatres to 3-D Soon

Famous Players is readying 10 theatres for the presentation of three-dimensional films, according to an announcement in Toronto by Rube W. Bolstad, vice-president. Theatres which will undergo immediate conversion are Shea's, Toronto; Capitol, London; Tivoli, Hamilton; Regent, Ottawa; Paramount, Halifax; Palace, Windsor; Strand, Vancouver; Palace, Calgary; Capitol, Edmonton, and Metropolitan, Winnipeg.

Hopkins Students Protest Maryland Censor Board

The Johns Hopkins Film Society, an organization formed by Johns Hopkins University students, has disbanded because of "procedural regulations" of the Maryland Board of Motion Picture Censors, Joseph Zysman, former president of the society, announced last week. The board required that films be submitted for review which necessitated the films being sent back to the New York distributor for any deletions which might be ordered. Because of the time involved, Mr. Zysman said, the distributor refused to comply. The board, meanwhile, has announced it will fight to maintain the cuts it made in the film "Street Corner." The film was ordered to be cut in December, 1952, but the ruling is being appealed by Floyd Lewis Attractions. The case will be heard in Baltimore City Court March 23.

Delaware Bill Seeks New Censor Board

A bill proposing the creation of a three-member State Board of Censors, to pass on the morality and propriety of motion picture films and stereopticon slides shown in public places in Delaware, was introduced in the state legislature recently by Senator John M. Longbotham, Milford Republican. The measure is aimed at pictures which are "sacreligious, obscene, indecent, or immoral, or such as tend, in the judgment of the board, to debase or corrupt morals." Newsreels would be excluded from the bill's provisions.

some excellent pictures have been made and are being made on standard 35mm film by those who know how to make them. So far they are the best pictures in the world, and they are on exhibition now.

U-I Offering 14 in Period Of 4 Months

Universal-International has scheduled for release "one of the strongest lineups" in its history during late spring and early summer, Charles J. Feldman, general sales manager, announced this week. A total of 14 is listed.

In noting company plans for May, June, July and August, Mr. Feldman pointed out that each picture will be launched with a comprehensive promotion campaign.

While disclosing specific month-to-month release for 12 of the pictures Mr. Feldman pointed out that two others will be released without any specific month designations, "It Came From Outer Space," the company's first 3-D picture, and a production based on the novel "The Cruel Sea."

Scheduled for May are "The Lone Hand," in color by Technicolor, starring Joel McCrea, Barbara Hale and Alex Nicol; "Law and Order," Technicolor, starring Ronald Reagan, Dorothy Malone and Alex Nicol, and "It Happens Every Thursday," starring Loretta Young and John Forsythe.

June releases will be "Column South," Technicolor, starring Audie Murphy and Joan Evans; "Take Me to Town," Technicolor, starring Ann Sheridan and Stirling Hayden, and the J. Arthur Rank Technicolor film of the Coronation of Queen Elizabeth, titled "A Queen Is Crowned."

July pictures will be "Francis Covers the Big Town," starring Donald O'Connor and Nancy Guild; "All I Desire," starring Barbara Stanwyck and Richard Carlson and "The Great Sioux Uprising," Technicolor, starring Jeff Chandler, Faith Domergue and Lyle Bettger.

Scheduled for August release are "Thunder Bay," Technicolor, starring James Stewart, Joanne Dru, Gilbert Roland and Dan Duryea; "Forbidden," previously known as "Drifting," starring Tony Curtis, Joanne Dru and Lyle Bettger, and "Abbott and Costello Meet Dr. Jekyll and Mr. Hyde," starring the comedy pair and Boris Karloff.

Republic Drive Honors Five Sales Managers

Republic's five sales managers are currently being honored by a sales managers' drive during March and April, with prizes to be awarded the winning branch managers, salesmen and bookers in each district. The managers are: Walter L. Titus, Jr., southern district; Paul Webster, midwestern district; John P. Curtin, eastern; Francis Bateman, western, and James V. O'Gara, metropolitan.

Ask for 3-D Uniformity

The board of directors of Northern California Theatre Owners recently passed a resolution calling upon Hollywood producers to standardize three-dimension equipment as soon as possible to avoid confusion in the industry and undue expense to the exhibitor.

FORMER WINNERS TO PRESENT AWARDS

HOLLYWOOD: Twenty former Academy Award winners will appear on the 25th anniversary awards presentation program, presenting awards to this year's winners. It will mark the first time in the history of the awards that all have been previous winners. Bob Hope will be master-of-ceremonies for the show, which will take place at the RKO Pantages theatre March 19 with the RCA Victor Division of Radio Corp. of America sponsoring the broadcast and telecast over the combined facilities of the National Broadcasting Co.

Industry Sees Eventual 3-D Wide-Screen Process

HOLLYWOOD: A merger of 3-D and wide-screen production processes is the eventual goal of current experiments now being conducted in Hollywood, according to industry executives who last week attended a special meeting of the Motion Picture Industry Council at the Paramount studios. Preceding the general discussion, there was a screening of "rushes" of Paramount's "Sangaree," filmed in the company's own 3-D process and color by Technicolor. Speakers included Loren Ryder, chief of technical research and development at the studio; William Pine, co-producer of "Sangaree," and Arthur Freed, council president.

MPAA Annual Meeting Scheduled for March 30

The annual meeting of the Motion Picture Association of America has been set for March 30 in New York if a sufficient number of directors are available. Eric Johnston, president, will deliver his annual report and officers and directors will be elected or reelected. It is expected that James R. Grainger will be named to represent RKO Pictures.

Arizona Circuit Plans Theatre TV Network

PHOENIX: Harry L. Nace, president of the Harry L. Nace, Inc., Circuit of Arizona, has announced plans to form a closed-circuit theatre television network encompassing 38 theatres. The announcement came in conjunction with the release of plans for the circuit's new local television station, KTYL-TV.

United Artists Acquires Oboler's "The Twonky"

United Artists, currently releasing Arch Oboler's three-dimensional "Bwana Devil," has acquired the release rights to Mr. Oboler's standard production of "The Twonky," science-fiction film. The producer had started work on "The Twonky" before "Bwana Devil," but stopped work on it to make the Natural Vision feature.

TOA Scores High Rental As "Unfair"

Theatre Owners of America officials are getting their dander up concerning "exorbitant film rentals" and are almost—but not quite—ready to fight.

At a New York press conference Tuesday, TOA president Alfred Starr and executive vice-president Walter Reade, Jr., issued a statement in the name of Mr. Reade decrying the current high rental practice of distributors as "economically unsound . . . unfair and unjust."

The statement read in part: "The current practice of demanding unrealistic film rental is, in our opinion, bringing about indirectly what the law (Consent Decree) has declared to be illegal if done directly (control of admission prices). It cannot be that the courts and the Department of Justice expected this development to occur, nor that they will condone it. It has become increasingly clear that the continuation of this policy by distribution will drive exhibitors to seek relief from the Department."

They reiterated TOA's long-held opinion that nothing but bad could come from what they call "running to the cops," that is, either to the Justice Department or to the Senate Small Business Committee.

TOA, said Mr. Starr, at the moment is not contemplating any such move as an association. He emphasized instead individual action by exhibitors.

He said that he hoped to make distribution see the error of its ways "through the medium of the trade press." Individual exhibitors, he added, are so hard-pressed that they will do anything to seek relief. Thus he was in fact warning distribution that although TOA officialdom still did not want to seek Government relief, its members could and very likely would.

Shortly after Tuesday's press conference, Mr. Starr left by plane for Paris for a combined business and pleasure trip. Before returning to the United States in mid-April the TOA chief will scout exhibition techniques in Europe, with particular attention to 3-D. He said he plans a special trip to Vienna to look at a new screen now held by Boris Morros, which is said to give the 3-D illusion to conventional films. He also indicated he would talk with exhibition leaders with a view to setting up procedure for the exchange of information between TOA and foreign counterparts.

National Film Has 3-D Glasses

Matthew Fox, in partnership with Commerce International Company, has completed a deal with National Film Service for the sale and distribution of glasses for three-dimensional films. The output of glasses between now and May 15 will be used for emergency requirements for engagements of "Bwana Devil" and the forthcoming "House of Wax" and Walcott-Marciano fight films.

**It's Her
First
American
Language
Hit!**



**"She's a symphony
in Epidermis!"** —Walter Winchell

**"SEXY, LUSCIOUS,
EXOTIC!"** —N.Y. News

**"Silvana seethes with more
SEX APPEAL than almost
any actress!"** —N.Y. World-Telegram

"Hear
Silvana sing the
sensational
new hit "ANNA"
on M.G.M. Records!"



SET YOUR DATE WITH "ANNA" TODAY! SET

WIRE, CALL COLLECT your
nearest **I.F.E.** office!

1501 Broadway
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Anna **MEANS BUSINESS!**

SILVANA MANGANO

that "Bitter Rice" sensation is the industry's Leading Figure in her 1st American-Language Hit! — from Coast to Coast!

in **NEW YORK!** (The Talk of Broadway in her 4th Big Week at the Globe!)

in **CHICAGO!** (Looping-the-Loop in her 2nd Month at the Monroe!)

in **SAN FRANCISCO!** (2 BIG Weeks at UPT's Big St. Francis!)

and GREAT in all the spots in between!



Tops in Showmanship— **I.F.E. MEANS BUSINESS, TOO!**

**\$150,000.00 SET FOR CO-OP
ADVERTISING IN 400 KEY DATES!**

PLUS support to guarantee above-average campaigns IN EVERY SITUATION! **PLUS** special TV clip, **PLUS** tremendous music tie-up, **PLUS** special merchandising promotions that are the answer to every showman's dreams. **GET YOUR PRESS BOOK AND SPECIAL MATERIAL TODAY FROM NATIONAL SCREEN SERVICE!**

YOUR BIG CAMPAIGN FOR "ANNA" NOW!

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Atlanta, Ga.
Cypress 5868-5869

1255 S. Wabash Ave.
Chicago, Ill.
Harrison 7-7499

1907 So. Vermont Ave.
Los Angeles, Calif.
Parkway 1716-1718

LOOK TO I.F.E.

FOR MORE "TOPS IN TOWN" HITS!!

BACKED BY "TOPS IN TOWN" SHOWMANSHIP!

AMERICAN LANGUAGE ATTRACTIONS FOR ALL SITUATIONS!

READY NOW	<u>QUO LAUGHTER!</u> A Roman Scandal of Gorgeous Gals and Spectacular Fun!	O.K. NERO!	<u>QUO BOXOFFICE!</u> GRAB AN EARLY SPRING DATE ON THIS BUSINESS BONANZA!
READY NOW	For the 1st time on any screen!	The Secret CONCLAVE	An Exciting, inside- the-Vatican drama of POPE PIUS X
SOON	All the youth and glamor of the world's greatest singer!	The Young CARUSO	Featuring the glorious voice of MARIO DEL MONACO Metropolitan Opera Sensation
SOON	All the fresh joy and romance of 3 girls in love . . . told the "Letter to 3 Wives" way!	3 GIRLS from ROME	NEW, GORGEOUS FACES IN A NEW KIND OF LOVE STORY!

SUB-TITLED ATTRACTIONS FOR SPECIALIZED HOUSES!

READY NOW	The Best-Selling Novel is now a Best-Selling Hit!	FERNANDEL in "THE LITTLE WORLD OF DON CAMILLO"	AVAILABLE FOR SPECIAL PRE-RELEASE KEY CITY ENGAGEMENTS
SOON	WINNER OF PARENT MAGAZINE'S AWARD FOR SPECIAL MERIT!	<i>The Incomparable</i> MAGNANI in BELLISSIMA	MOST BEAUTIFUL WOMAN'S STORY EVER TOLD! <i>Ready for Spring</i>
READY NOW	AN ADULT FILM SEXTETTE. SIX UNBLUSHING STORIES OF A NAUGHTY ERA!	THE LIVES AND MORALS OF TIMES GONE BY	AMERICAN PREMIERE SAN FRANCISCO APR. 8



FOR MORE INFORMATION ON THESE COMING ATTRACTIONS,
CONTACT YOUR NEAREST I.F.E. OFFICE.

Ask Check of Fixed Prices For "Pan"

MINNEAPOLIS: A request to the Department of Justice for an investigation of charges that RKO Pictures is "fixing admission prices" in the release of Walt Disney's "Peter Pan" in violation of the Federal anti-trust law will be filed as a result of the meeting of the directors of North Central Allied Monday.

The directors, following up an indignation meeting of Twin Cities exhibitors recently, authorized Benjamin Berger, North Central Allied president, to take action to combat what they termed the "evil pre-release practice." The resolution, passed unanimously, volunteered to give definite proof of the admission-fixing demand and asked that fast and appropriate action be taken to halt the practice.

The board also authorized Mr. Berger to obtain an opinion on the legality of picketing theatres playing pre-release pictures on an advanced price basis.

NCA's directors also authorized Stanley Kane, executive counsel, to prepare a bill for introduction in the current session of the Minnesota legislature setting up minimum standards for construction of drive-ins. The bill is aimed at halting the mushroom growth of the so-called blaster type of drive-ins.

Partmar Takes Paramount Case to High Court

WASHINGTON: Partmar Corp. and Fanchon and Marco, Inc., last week asked the U. S. Supreme Court to reverse a Ninth Circuit Court of Appeals decision which threw out Partmar damage claims against Paramount Pictures, Inc. The case is another action in a long series of legal bouts between Partmar and Paramount over a Los Angeles theatre which Partmar leased from Paramount. In May, 1947, Paramount brought suit to evict Partmar from the theatre, and as part of its defense Partmar entered counter-claims for treble damages, alleging that Paramount, as landlord and as part of an illegal monopoly, had compelled the lessee to pay excessive rentals and license fees for pictures.

Eastman Kodak Declares Largest Wage Dividend

The Eastman Kodak Company has declared the largest total wage dividend in its history. Some 52,000 employees will receive a portion of an estimated \$22,500,000 fund set up for wage dividend distribution. This dividend is paid in addition to regular salaries and has no effect on wage rates. Eligible persons will receive \$27.50 for each \$1,000 earned at the company during the last five years.

Massachusetts Exhibitors Win Film Handling Action

BOSTON: Three members of Independent Exhibitors, Inc., of New England have won their action against the Massachusetts Commissioner of Public Safety to have "incombustible film" handling placed beyond the authority of the Commissioner. Judge Francis Donahue of Suffolk Superior Court has also ruled that the Commissioner cannot include on any licenses issued by him any statements requiring the attendance of two licensed operators in the projection booth. An injunction was ordered by the judge March 6 to insure the enforcement of his ruling pending the appeal to the Supreme Court. The exhibitors involved are Flint Theatres of Boston, Community Playhouse of Wellesley and Telepix, Inc., of Boston.

Request Injunction In Luxor Action

Federal Judge Edward Weinfeld in New York last week granted J. J. Theatres and its operating company Luxor Group, Inc., a hearing April 2 on a petition for an injunction to halt alleged discrimination against the Luxor theatre in the Bronx. Inasmuch as a jury the week before entered a verdict in favor of the defendants in an anti-trust suit brought by J. J. and Luxor, in which the plaintiffs asked for damages of \$3,079,000, this is believed to be the first time in motion picture legal history that a move for such an injunction has been made after an adverse verdict. The plaintiffs had charged that the defendant distributors favored the Skouras' Park Plaza over the Luxor.

Eight Majors Are Named In Newark Trust Suit

Charging inability to obtain product on early runs for the Essex theatre in Newark, N. J., Howard Theatres, Inc., has filed an anti-trust suit in New York Federal Court against the eight major companies. Damages totalling \$1,800,000 are asked. Associated with Howard Theatres in the action are the Cinema Theatre Corp., which operated the theatre from 1940 to 1951; Max and Adele Goldbaum, trustees for the dissolved Mira Theatres Corp., which had the theatre previously, and the H-J-G Realty Corp., owner of the property.

AT&T Opposes Theatre Request for Channels

WASHINGTON: The American Telephone and Telegraph Company has filed a statement with the Federal Communications Commission urging that the film industry's request for a special theatre television common carrier be denied because they have not shown that it would be in the public interest. The Motion Picture Association of America and the National Exhibitors Theatre Television Committee previously had requested the Commission to allot frequencies currently used by other carriers for the closed circuit operation.

Technicolor Net for Year \$2,069,206

Net profit after all deductions for Technicolor, Inc., and its wholly owned subsidiary, Technicolor Motion Picture Corp., for the year 1952, was \$2,069,206, compared with \$1,918,537 for the previous year. Net earning per share was \$2.19 as against \$2.06 in 1951.

A record production of films in color by Technicolor, a record print output and a record profit before taxes were established, according to the annual report.

Ninety-seven features in color by Technicolor or with prints by Technicolor exceeded by 21 the previous high mark, set in 1951. Technicolor, Ltd., the British affiliated company, produced 28 features, making a total of 125. Output of 35mm positive prints was 461,219,752 feet compared with 392,736,597 feet for 1951. A new record high for negative sales was set with a total of 29,887,631 feet for 1952 as compared with 25,214,062 feet in 1951.

Approximately 135 features in color by Technicolor or with prints by Technicolor are now being photographed, are in preparation, or are under contract to be produced during 1953.

Technicolor's net sales in 1952 were \$33,020,559 compared with \$28,896,344 the previous year. Profit before taxes on income was \$6,340,288 as compared with \$5,942,700 the year before. Dividends per share of capital stock amounted to \$2 for a total of \$1,872,816, compared with \$2 and a total of \$1,855,407 in 1951.

Technicolor, Ltd., also had a record breaking year. Net income was £260,012 as against £189,159 for 1951. Total profit before taxes was £780,012 compared with £455,159. Total footage was 162,016,619 an increase of 44,684,149 feet over 1951, for the British company.

Warner Brothers Ends District Sales Meet

District managers of Warner Brothers concluded home office sales meetings with Ben Kalmenson, vice-president in charge of distribution, last weekend in New York. Company product for Spring and Summer distribution highlighted the discussions. The district managers are planning local meetings of branch managers and salesmen.

File Amended RKO Complaint

An amended complaint in the stockholder action against Howard Hughes, RKO Pictures, Inc., RKO Radio Pictures, Inc., and the Chase National Bank has been filed by Eli and Marian Castleman in Federal Court, Los Angeles, charging Mr. Hughes with managing the company "by whim, pique and caprice" and with having made more than \$1,000,000 on the Stokim deal, while the company lost \$2,000,000.

THE STORY OF 3-D FROM 1613 TO 1953

by MARTIN QUIGLEY, JR.

PART III

(Activities in 3-D prior to 1900 were reported in the first part of this article, page 16, MOTION PICTURE HERALD, February 7, 1953. The second part, covering the Ives-Leventhal anaglyph films released in 1924 and 1925 by Educational, Paramount and Pathe, was published on page 14 of the issue of February 21.)

THE ultimate goal in all forms of 3-D is the presentation of life as it is—in height, breadth and depth. Height and breadth have been achieved since the beginning of screen projection in the middle of the 17th Century. Overcoming the technical problems of successfully presenting the illusion of depth may be one of the scientific—and entertainment—glories of the 20th Century.

Depth can be given to a motion picture in four ways:

1. By projecting two images on a flat screen and having the audience wear spectacles.
2. By projecting a number of pictures, or multiple parts of the pictures, on a specially constructed screen which separates the left and right eye images for the spectators. No special glasses are used.
3. By projecting the pictures on a very wide screen in order to give an impression of third-dimension through "peripheral vision."
4. By projecting the pictures on to a "screen" that has appreciable actual depth.

The first method was commercially successful in the United States in 1924 with anaglyphs (right and left eye images separated by colored glasses). Since 1935 better results have been obtained with clear polaroid glasses. The second method, using a screen composed of many fine wires or a grid suspended (or revolved) in front of the screen, is not practical for theatre application because the location and number of spectators are strictly limited. With such systems the Russians from time to time have attracted attention in the world press with stories of 3-D films without glasses.

Movement of a spectator from exact positions (even, in some cases, a slight movement of the head) destroys the effects. Cinerama is an example of the third method. Twentieth Century-Fox's CinemaScope expects to achieve similar results. Perfection of the fourth method, the most ingenious of all, lies some years in the future. It is conceivable that pictures one day

may be electrically scanned much as a television picture. The theatre's "screen" could be some area with depth as well as height and breadth in which the images would all be put in their proper perspective. That would really produce 3-D!



A decade after the first theatrical showings of the anaglyph films seen through red and green colored viewers, J. F. Leventhal became associated with John A. Norling of Loucks and Norling Studios in New York City. Mr. Norling was anxious to carry forward the 3-D films work pioneered in the Ives-Leventhal productions. The subjects made were the well-remembered "Audioscopiks" narrated by Pete Smith for MGM release. The first reel, running eight minutes, was released in 1936 and still holds a record as one of the company's top grossing shorts. Scenes included a man throwing a baseball at the camera, a pistol being fired, a trombone player, a man squirting a seltzer bottle and a girl on a trapeze swinging out over the audience. The HERALD review (January 18, 1936) said, "Audience reaction was decidedly favorable." The first page of the special pressbook is reproduced below.

Two years later, MGM distributed "New Audioscopiks," another reel made by Loucks and Norling. Once again the

single-reel subject was a collection of varied items with commentary by Pete Smith. The review (February 5, 1938) noted, "The novelty will not be as intense (as with the first reel) but the material has been perfected in workmanship and effective demonstrations of the unique stunts are utilized."

In March, 1941, MGM released its third 3-D reel, the first made by the studio itself. This was the first 3-D theatrical release with a plot. The title was "Third-Dimensional Murder" (which title has also been facetiously, although aptly, applied to some later 3-D efforts). Pete Smith again was the narrator. The plot of the seven-minute reel concerned a murder mystery as an excuse to show off third-dimensional tricks with missiles shot at the audience, lead poured or them, a hand stretching out toward the balcony and snakes about to slide into patrons' laps.

The three MGM releases were handled as items in the company's special short series. Distribution was extensive at home and abroad. The red and green glasses used had a gelatine base. They were sold to exhibitors who were able to have advertisements put on the cardboard frames.

The industry did not consider either the Ives-Leventhal or the Norling-MGM shorts anything more than pleasant novelties. Audiences were briefly amused and that was all. No one was interested seriously in developing more 3-D films for theatrical showings. And so it was until the Polaroid process made 3-D pictures with clear glasses possible.

[To be continued in an early issue of the Herald.]



This year, as in 1936, MGM created special advertising for its 3-D shorts. At left is the front page of the 1936 pressbook for "Audioscopiks," the first sound 3-D film theatrically distributed. At right is the front cover of the February 20, 1953, issue of *Le Film Français*, French trade paper. "Metroscofix" includes the three subjects released in 1936, 1938 and 1941. The reissues are offered only in the foreign market.

The Kind Of Picture That Made
This Business Great!
It Will Make Your Business Great

because it has scope, spectacle, heroism
and all those extra values needed today!

PARAMOUNT'S

PONY EXPRESS

Starring
**CHARLTON
HESTON**
as Buffalo Bill

**JAN
STERLING**
as the camp-girl

Color by
TECHNICOLOR

**RHONDA
FLEMING**
as the adventuress

**FORREST
TUCKER**
as Wild Bill Hickok

Directed by JERRY HOPPER
Screenplay by
CHARLES MARQUIS WARREN
Based on a Story by Frank Gruber
Produced by Nat Holt

BIG THINGS COMING!

3-D SANGAREE
Soon—Color by Technicolor
George Stevens' SHANE
—in July
Color by Technicolor

SMASH PARAMOUNT PRESELLING TIMED TO MAY DATES

Campaign includes 4-color comic-section newspaper ads in 38 major markets,
each tied to local engagement, and reaching total circulation in excess
of 16 million. Watch the trade papers for important announcement of
continent-spanning exploitation that will penetrate every boxoffice area...

RKO READY TO ROLL: GRAINGER

Set to Resume Full-Scale Shooting, Company Is Seen in Robust Health

Production at RKO Radio is about to roll in high gear, ending the lull which developed during the course of management changes, it was reported in New York this week by James R. Grainger, president, following four weeks of conferences with Howard Hughes, board chairman; C. J. Texlin, studio chief, and other RKO executives in Hollywood.

The company will start production on two pictures Monday, and a third March 30, and a series of other films beginning in May, Mr. Grainger disclosed. A more detailed production program will be announced within the next 30 days, he said.

Plenty of Product on Hand

The RKO president pointed out that the company currently has product on hand to fulfill its release schedule through August 15, and with the resumption of production scheduled for next week at the studio, RKO is in a most healthy condition. Mr. Grainger reported that the company now has 15 new films and several key attractions of years past which will be re-released.

Mr. Grainger announced that the company will distribute, starting May 1, "The 3-D Follies," RKO's first three-dimensional film. It was produced by Sol Lesser.

The two films going into production Monday are "Second Chance," starring Robert Mitchum and Linda Darnell, and "Arizona Outpost," starring Dale Robertson, and Arthur Hunnicutt. Edmund Grainger is executive producer of the former, and is producing the latter. The next in production, "Son of Sinbad," will star Keith Andes and Mona Freeman and Robert Sparks will produce. The three films will be in color.

Name Other Pictures

Among the pictures on the program to be announced in the next 30 days are "Glacier Park Forest," a story based on the Glacier Park Forest Rangers; a musical entitled "Alice Blue Gown," "Size 12" and "Pilate's Wife."

Others to be released in the immediate future include:

"Sea Devils," filmed in England in color by Technicolor, produced by David Rose and directed by Raoul Walsh, and co-stars Yvonne DeCarlo and Rock Hudson; "The Sword and the Rose," Walt Disney's live-action Technicolor production co-starring Richard Todd and Glynis Johns; "Beautiful But Dangerous," co-starring Jean Simmons, Robert Mitchum and Arthur Hunnicutt, produced by Robert Sparks and directed by Lloyd Bacon.

Also, "Break-Up," co-starring Victor Mature and Jean Simmons, produced by Robert Sparks and directed by Roy Rowland; "The Sea Around Us," the color picturization of Rachel Carson's novel, produced by Irwin Allen; "The Hitch-Hiker," starring William Talman, Edmund O'Brien and Frank Lovejoy, directed by Ida Lupino; "Tarzan and the She-Devil," produced by Sol Lesser and starring Lex Barker.

Mr. Grainger said Howard Hughes' Technicolor aviation film, "Jet Pilot," which stars John Wayne, will be released in the late fall, or early winter.

"Top Hat," starring Ginger Rogers and Fred Astaire, will head the list of reissues. Others will include "Isle of the Dead," with Boris Karloff; "Without Reservations," with John Wayne; "Blood on the Moon," with Robert Mitchum and Barbara Bel Geddes, and "Mighty Joe Young."

Rackmil Sees Industry Boon from 3-D Use

Enormous benefits for the industry will come out of the present 3-D excitement, Milton R. Rackmil, president of Universal Pictures Company, told stockholders Wednesday at their annual meeting in New York. Mr. Rackmil emphasized that while he did not expect too much from any particular 3-D system, he thought the renewed interest on the part of the public in motion pictures would in itself be of great value. All directors were reelected and at the annual board meeting, following the stockholders meeting, all officers were reelected.

Philadelphia Associates Announce Welfare Drive

Plans for the eleventh annual welfare drive of the Motion Picture Associates of Philadelphia were announced Monday by John Turner, president of the group, at a dinner in the Broadwood Hotel, attended by more than 70 members. The welfare drive, headed by Lester Wurtele, branch manager of Columbia Pictures, will culminate at a dinner in the Bellevue Stratford Hotel April 13 to honor the bookers in the Philadelphia exchanges.

"The President's Lady" To Open in Nashville

Mass showings of 20th Century-Fox's "The President's Lady" in 300 theatres in the southern division area will follow the March 17 world premiere at the Paramount theatre, Nashville. The film, which recounts the romance of Rachel and Andrew Jackson, will open in conjunction with city and state tributes to his memory on the 186th anniversary of his birth.

Sees Closing Of Theatres Due to Tax

WASHINGTON: Representative James E. Van Zandt (R., Pa.) told the House Monday the number of film theatres in Pennsylvania had fallen from about 1,210 a few years ago to about 985 today, largely because of the "regressive" Federal admission tax.

Urging Congress to repeal the 20 per cent tax, he said it was a regressive one because "it is drying up the source of revenue." Up to 20 per cent of the theatres in some states have been forced to close in recent years due to the tax and competition from television, he declared.

"A comparison of the admission tax receipts to the Treasury Department for 1952 shows a decline of 17 per cent for Pennsylvania, Rep. Van Zandt stated. "The wholesale closing of theatres, which is being brought about by the continuation of this regressive tax, is a serious threat to other small merchants and businessmen. Theatres are the center of attraction, particularly in small neighborhoods. When the theatre closes, for all or part time, other small merchants in the vicinity suffer a resulting loss of trade. It is also generally conceded that there is a consequent decrease of other business values in the neighborhood."

Meanwhile, last week Representative Noah Mason (R., Ill.) said he would press for the House Ways and Means Committee to hold public hearings "right after Easter" on his bill to exempt motion pictures from the Federal admission tax.

"The Stars Are Singing" Has Big Broadway Opening

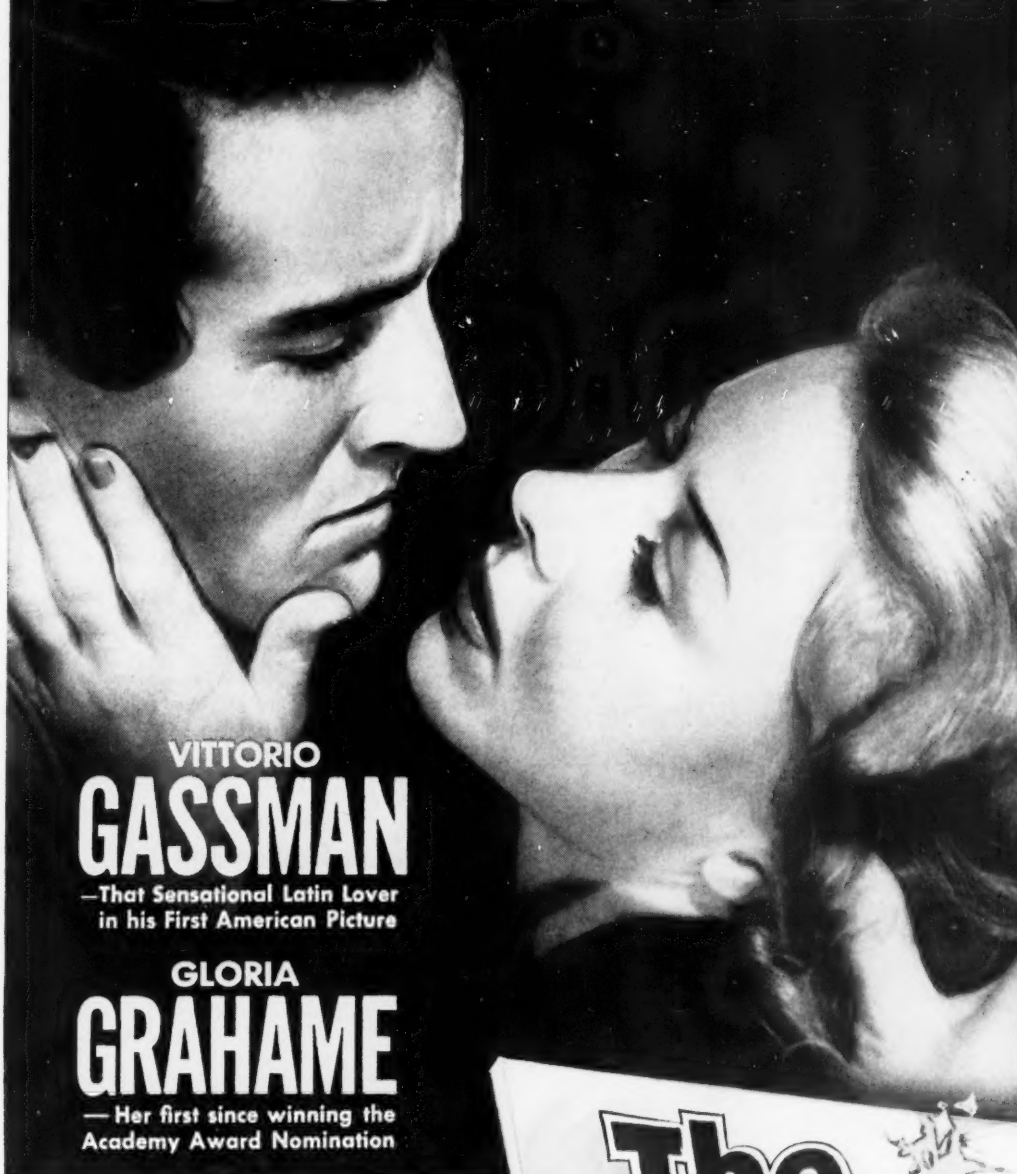
Some 600 patrons of neighborhood theatres in New York attended Tuesday's are-lighted Broadway premiere of Paramount's "The Stars Are Singing" at the Astor theatre. The novel premiere was arranged with eight local circuits which held Rosemary Clooney contests that awarded free premiere passes to the winners. The neighborhood theatres cooperating in the film's exploitation were Warner Brothers, Randforce, J. J., Island, Endicott, Lane, Fabian and United Paramount circuits.

Screen Gems Syndicates "Your All-Star Theatre"

"The Ford Theatre" is being syndicated under the title of "Your All-Star Theatre," according to John H. Mitchell, vice-president in charge of sales for Screen Gems, Inc., producer and distributor of the television program. The program, which is produced in the Hollywood studio of Columbia Pictures, parent company of Screen Gems, has already been purchased by local sponsors in Colorado Springs, Col.; Lubbock, Tex., and Bangor, Maine.

TOGETHER

IN A 10-HOUR
MANHUNT



VITTORIO
GASSMAN

—That Sensational Latin Lover
in his First American Picture

GLORIA
GRAHAME

—Her first since winning the
Academy Award Nomination



Through the jazz-joints



and sin spots of New York



The **GLASS WALL**

with ANN ROBINSON · DOUGLAS SPENCER featuring JACK TEAGARDEN · SHORTY ROGERS and HIS BAND · and introducing JERRY PARIS

Screen Play by IVAN TORS and MAXWELL SHANE · Produced by IVAN TORS · Directed by MAXWELL SHANE

A BIG ONE on the way from **COLUMBIA**



People in The News

JAMES R. GRAINGER, president of RKO Pictures, has announced the appointment of **EDWARD L. WALTON** as his executive assistant, a newly created post.

MANNY REINER, foreign sales manager for Samuel Goldwyn Productions, has returned to New York following a trip to Cuba, Mexico and Venezuela regarding distribution of "Hans Christian Andersen."

GEORGE JESSEL has signed a long term contract with the American Broadcasting Company covering his exclusive services as a performer and producer for the company's radio and television networks, it has been announced by **ROBERT E. KINTNER**, ABC president.

DR. HERBERT T. KALMUS, president of the Technicolor Corporation, has announced the appointment of **ROBERT RILEY** as a vice-president of the company.

DAVID HANNA has been appointed public relations representative assigned to the Rome office of Italian Films Export.

ERIC JOHNSTON, president of the Motion Picture Association of America, was host Monday at an informal dinner and screening for top ranking Washington officials including 30 Senators and Congressmen.

RUSSELL V. DOWNING, president of the Radio City Music Hall, has been named chairman of the entertainment group for The Greater New York Funds' 1953 campaign.

A. Montague Honored On 20th Anniversary

Colleagues of A. Montague, general sales manager of Columbia Pictures, honored him at a special luncheon at Toots Shor's in New York last week to celebrate his 20th anniversary as the company's sales manager. Mr. Montague was presented an inscribed silver bowl by the group. Among those present were Jack Cohn, A. Schneider, N. B. Spingold, Leo Jaffe, Paul N. Lazarus, Jr., Rube Jackter, Mort Wormser, Lou Weinberg, Irving Wormser, George Josephs, Maurice Grad, Nat Cohn, Joe Freiberg, Vincent Borelli, Seth Raisler and Dr. M. W. Goldstein.

N. A. Taylor Reelected By Canadian Pioneers

TORONTO: N. A. Taylor has been re-elected president of the Canadian Picture Pioneers at a meeting held here recently at the King Edward Hotel. Approximately 100 members were present at the annual meeting. Reelected to the board of direc-

JOHN DAVIS, managing director of the J. Arthur Rank organization, has arrived in New York from London for a three-week trip to investigate a number of three-dimensional systems.

JOHN G. MCCARTHY, former managing director of the Motion Picture Export Association and vice-president of the Motion Picture Association of America in charge of international affairs, has returned to New York following a two-month vacation in Nassau.

PANDRO BERMAN, MGM producer, and his wife, will arrive in New York from the Coast March 23 and leave for Europe the following day.

COLONEL H. A. COLE, co-chairman of Texas COMPO and chairman of the board of Allied Theatre Owners, was honored March 6 at a dinner given by theatre owners, managers and film executives to celebrate his 71st birthday.

BURT BALABAN, president of Princess Pictures, has announced the appointment of **BERNARD DONNENFELD** as vice-president and member of the board of directors of the company. Mr. Donnenfeld will also serve as the organization's legal advisor.

JOAN KASHEW has been added to the publicity staff of the Filmack Trailer Company, Chicago.

tors were Oscar Hanson, Ray Lewis, Charlie Dentelbeck, Harold Pfaff and Walter Kennedy. Chosen to serve on the board for the first time were Tom Daley, Morris Doyle, Harry Lester, Frank O'Byrne and E. Wells.

Envisions Auto, Drive-In Interests Cooperating

KANSAS CITY: Jack H. Levin, president of the newly formed research unit, National Drive-In Institute, Inc., offered drive-in operators, attending the March 4 meeting of Kansas-Missouri Theatre Association, a project to cultivate the mutual interests of the drive-in and automotive industries. He said there was a need for such a program because of the present and prospective vastly expanded television broadcasting. Among Mr. Levin's suggestions were that once mutual interests were established, because of the possibility of 50,000,000 cars being idle after six in the evening, motor car manufacturers would give more attention to adaptations of cars to drive-in screen viewing.

1952 Ticket Tax Revenue 8% Off 1951

WASHINGTON: General admission tax collections for the 12 months reflecting business conditions in 1952 were about 8½ per cent below collections for the 12 months reflecting 1951 business, according to figures released this week by the Bureau of Internal Revenue.

They showed that total collections for the period from February, 1952, through January, 1953, the 12 monthly collections reflecting business in 1952, amounted to \$311,517,781, compared to \$340,632,140 for the February, 1951, through January, 1952, months, reflecting 1951 business.

General admission tax collections include receipts on admissions to concerts, legitimate theatres, sports and other general spectator events as well as to motion picture theatres.

General admission tax collections for January, 1953, reflecting December, 1952, business, were \$21,974,853, compared to \$22,853,932 for January, 1952. Total admission tax collections, including roof garden and cabaret taxes and various miscellaneous admissions charges, amounted to \$25,782,600 in January, compared to \$26,634,691 in January, 1952.

Hudson to Be Honored By Detroit Variety Club

Civic leaders and figures from all phases of Detroit industry will honor Earl J. Hudson, prominent local theatre executive, at a dinner March 16 at the Sheraton-Cadillac. The Variety Club of Detroit is spearheading the testimonial celebration for Mr. Hudson, who has just been appointed executive vice-president of the western division of the American Broadcasting Company. Mr. Hudson will leave Detroit next month to take up his new radio-television post on the coast.

Spyros Skouras Opens Red Cross Fund Drive

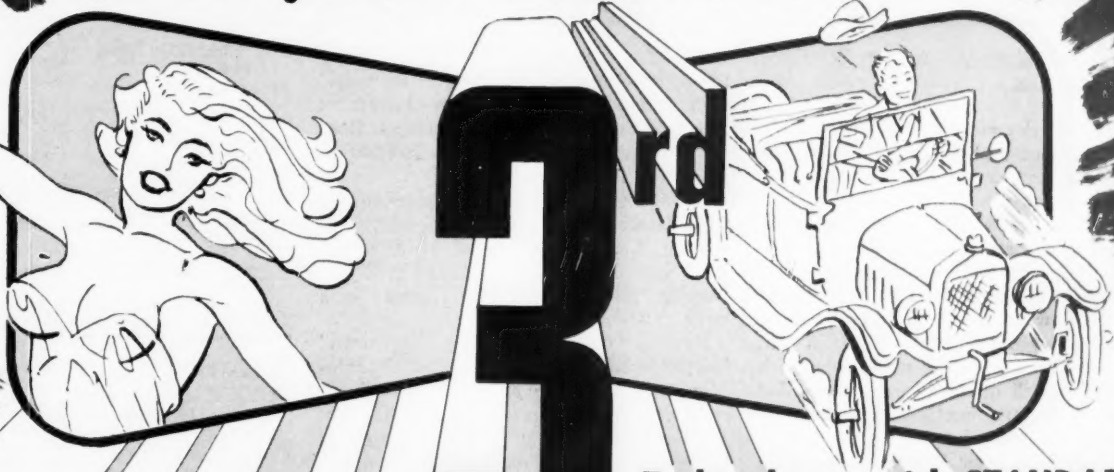
Formally opening the film industry's 1953 Red Cross fund raising campaign at a luncheon Monday at the Metropolitan Club in New York, Spyros P. Skouras, president of 20th Century-Fox, urged all circuit producers and distributors to play a full role. Speaking before a gathering of top executives representing all phases of the industry, Mr. Skouras pointed up the major role being played by the Red Cross in Korea and other areas of the world.

Claim Total Astor Coverage

Astor Pictures Corporation now has 100 per cent distribution coverage in the United States and a total of 32 franchisers, according to R. M. Savini, president of the organization.

READY NOW!

Today's Hottest Ticker Seller!



The Screen's **NEW** Sensation!

To be shown with **STANDARD**
PROJECTION EQUIPMENT...
Nothing added!

DIMENSION

NOW AVAILABLE
at most

LIPPERT

distributors. *Write...*

Wire...Phone for
immediate bookings!

Startling! Amazing!

"A DAY in the COUNTRY"

Narrated by **JOE BESSER**

Produced by **JACK RIEGER**
A LIPPERT PICTURES Featurette

SPECIAL!

PRESS SHEET
PUBLICITY STORIES
ADS • TRAILER
40 x 60 • 1 SHEET

Hollywood Scene

by WILLIAM R. WEAVER
Hollywood Editor

THE week's most outstanding development in the three-dimension situation was Technicolor's disclosure it has perfected its own mechanism which permits the use of two complete three-strip cameras, interlocked, the same way that two single-strip cameras are used in other 3-D systems.

Hal Wallis became the first producer to utilize the new Technicolor equipment, using it on "Money from Home," Martin and Lewis comedy, which got under way with George Marshall directing. As the Wallis contract with Paramount is in abeyance for the present, distribution on the production is not set. Like other 3-D processes going into production use this week, the Technicolor system requires that the audience wear viewers.

Lesser's "3-D Follies" Uses Stereo-Cine System

Sol Lesser's "3-D Follies," which is to come to the screen as a number of variety acts introduced by a master of ceremonies, is being filmed with the Stereo-Cine system, devised by Raphael Wolff, and in Eastman color. Walter Wanger has taken a leave of absence from his Allied Artists production activities to act as co-producer of this venture, which William C. Menzies is directing. Various sports personalities are taking part in the "Fun in the Sun" segment being filmed at Palm Springs, and Lily St. Cyr, one of the higher-paid strippers of night club and burlesque, is starred in "Carmenesque," an already completed segment. The picture will be the first produced with the Stereo-Cine equipment, which is being offered the trade at large on a lease-for-use basis.

Columbia Shooting Film In Own 3-D Process

Columbia's "The Man Who Lived Twice" is being shot in black-and-white 3-D with the use of that studio's so-far unnamed process, developed by Columbia technicians. This is the first use of the Columbia process, which differs from most in that it does not utilize mirrors, but shoots both prints directly, although the studio is already using Natural Vision apparatus for its "Fort Ti." Wallace MacDonald is producing "The Man Who Lived Twice," and Lew Landers is directing it, with Edmund O'Brien, Audrey Totter, Nick Dennis and Horace MacMahon in the cast.

"The Kid from Left Field," 20th Century-Fox, is being filmed in black and white. The producer is Leonard Goldstein, and the director is Harmon Jones. Dan Dailey and Anne Bancroft head the cast.

Columbia's Buddy Adler began filming the widely-famed "From Here to Eternity," with Montgomery Clift, Burt Lancaster, Deborah Kerr, Frank Sinatra, Donna Reed and a comparable cast, under direction of the gifted Fred Zinnemann.

MGM Producer Edwin H. Knopf started "The Great Diamond Mystery," which the veteran Robert Z. Leonard is directing. This has Red Skelton, Cara Williams, Dorothy Stickney and Kurt Kasznar in a large cast.

Edward Small is producing "Crosstown" independently, with a cast that includes John Payne, Evelyn Keyes, Peggie Castle and Brad Dexter, directed by Phil Karlson.

"War Paint" is a K-B Production, in Pathe color, which United Artists is to distribute. It is being shot in Death Valley, and has Robert Stack, Joan Taylor, Charles McGraw and Peter Graves in the cast. Howard W. Koch is producer, Lesley Selander director.

"Steel Bayonets" is a Jack Broder Production, with John Ireland, Lon McCallister, Hal March, George E. Stone and Jill Hollingsworth. Jerry Thomas is producing, with Cy Roth directing.

ALTHOUGH 3-D, peripheral screens, and various combinations of the two, continued to dominate discussion in professional Hollywood, with anything resembling widespread agreement on anything still far off in the future, the annual awards presentation ceremonies of the Academy of Motion Picture Arts and Sciences was running a bangup second, with every sign of overtaking the leader well before the presentations date, March 19. This year's will be the 25th Academy presentation of awards, a circumstance that will be duly noted in the course of the ceremonies, and the Academy will make important history for itself, its industry and some related arts and sciences on that occasion.

For the Academy Awards event, itself, is adding a dimension this year, if nationwide visibility may be referred to as a dimension. The exercises, taking place here from 7:30 to 9:00 p.m., 10:30 to 12:00 on the other side of the continent, and at corresponding hours in between, are to be telecast and broadcast simultaneously over the NBC network, for all to see and hear or both. Television has never had, and never could have, otherwise, a show so all-star as this one. Nor has Hollywood ever had so good an ad.

Zugsmith Is Named Head Of American Pictures

Albert Zugsmith was elected president of American Pictures Corporation at the com-

THIS WEEK IN PRODUCTION:

STARTED (9)

COLUMBIA

The Man Who Lived Twice (3-D)
From Here to Eternity

INDEPENDENT

The 3-D Follies (Stereo-Cine, Eastman Color, Palm Springs)
War Paint (K-B Prod., Pathe Color, United Artists re-

lease, Death Valley)
Crosstown (Edward Small Prod.)
Money from Home (Hal Wallis, 3-D)
Steel Bayonets (Broder Prod.)

MGM

The Great Diamond Robbery

20TH CENTURY-FOX
The Kid from Left Field

COMPLETED (7)

COLUMBIA

Valley of the Headhunters (Katzman Corp.)
Fort Ti (Technicolor, 3-D)

MGM

The Big Leaguer

PARAMOUNT

Sangaree (Pine-

Thomas Prod., 3-D, Technicolor)
The Caddy (formerly untitled comedy)

20TH CENTURY-FOX

Blueprint for Murder

UNIVERSAL-INT'NAL

It Came from Outer Space

SHOOTING (25)

COLUMBIA

The Wild One (The Kramer Co.)

INDEPENDENT

Donovan's Brain (Dowling Prod.)
Beat the Devil (Santana Prod.-Romulus Films, Italy)
Island in the Sky (Wayne-Fellows Prod., Warner Bros. release)

Jennifer (Threefellow Prod.)

Cocobolo (Robert L. Peters Prod., Eastman color)

MGM

Saadia (Technicolor)
Arena (3-D, Anasco color)

Easy to Love (Technicolor)

Take the High Ground (Anasco color)

All the Brothers Were Valiant (Technicolor)

Mogambo (Technicolor)

PARAMOUNT

Elephant Walk (Technicolor, Ceylon)

20TH CENTURY-FOX

The Robe (Technicolor, Cinema-Scope)

Inferno (3-D, Technicolor)

UNIVERSAL-INT'NAL

Walkin' My Baby Back Home (Technicolor)

Back to God's Country (Technicolor)

WARNER BROS.

The Burning Arrow (Natural Vision-3-D, WarnerColor)

The Boy from Oklahoma (WarnerColor)

So Big

Blowing Wild (United States Pictures Prod.)

Three Sailors and a Girl (Technicolor)

The Marines Have a Word for It (formerly "Sulu Sea")

The Eddie Cantor Story (Technicolor)

Calamity Jane (Technicolor)

pany's annual meeting Monday in Hollywood. Other officers named were Larry Gross, vice-president; Peter Miller, treasurer and director, and Dr. George Zugsmith, chairman of the board. The new president, a former newspaper editor and publisher, has been producing films independently since 1951.

Says Films Depict U.S. Well Abroad

WASHINGTON: Eric Johnston, president of the Motion Picture Association, last week assured a worried Senate Foreign Relations sub-committee that producers are doing their best to give foreign countries a good impression of the United States in pictures which are sent abroad.

"We recognize our responsibilities," Mr. Johnston declared, "and we are trying in general to do an effective job." Although the committee is investigating the effectiveness of the State Department's overseas information program, most of the hearings last Friday dealt with the effect of Hollywood films overseas.

Mr. Johnston renewed an offer, first made by the industry in 1950, to set up mobile film units to supply Hollywood films for the overseas program. The MPAA offered to set up units in Turkey and Siam as an experiment. Also while testifying, Mr. Johnston revealed that 42 per cent of the film industry's dollar revenue in 1952 came from outside the United States, that approximately 70 per cent of the playing time on screens all over the world is filled by Hollywood production, and that 200,000,000 people a week outside the United States see pictures made by American motion picture companies.

Herman Mankiewicz, 55, Veteran Scenarist, Dies

HOLLYWOOD: After three weeks of illness, Herman Mankiewicz, 55, veteran Hollywood scenarist and brother of writer-director Joseph L. Mankiewicz, died in Hollywood March 6. Mr. Mankiewicz left the newspaper field to do his first screenplay, "Road to Mandalay," in 1926. Among his recent pictures are "Pride of St. Louis," "A Woman's Secret," "Christmas Holiday" and "Enchanted Cottage."

Max Seligman

Max Seligman, for the past 24 years purchasing director for Columbia Pictures, died suddenly March 9 in St. Petersburg, Fla. He is survived by his widow, a daughter, a sister and a granddaughter. Funeral services were to be held in New York March 13.

Frank Bauer

Frank Bauer, 58, head cameraman for Filmack Trailer Company, Chicago, died of a cerebral hemorrhage March 1 at his home in Chicago.

Charles L. Marsh

Charles L. Marsh, well-known vaudevillian who played the RKO circuit when the two-a-day policy was in vogue, died March 7 in Hollywood.

Denies Overtures Made To End War with Critics

LONDON: The Beaverbrook newspapers, led by the *Daily Express*, have made no overtures of any kind to American film companies who have withdrawn advertising from the papers. Denying a *Motion Picture Herald* report in the issue of March 7, page 28, Max Aitken, son of Lord Beaverbrook, in a cable to the *Herald* Wednesday, said no olive branch had been tendered and "no undertaking has been given to curb the Beaverbrook film critics, nor would such an undertaking ever be given."

Independent Distributors Protest Italian Pact

Joseph Burstyn, president of the Independent Motion Picture Distributors Association of America, Inc., protested the actions of the Motion Picture Association of America in dealing with the current Italo-American film pact and asked for renegotiation, at a press conference Tuesday in New York. This first official statement of the newly-formed distributor organization was aimed largely at the Italian Films Export company.

"The original purpose of the I.F.E., Mr. Burstyn said, "was to further the promotion and exploitation of Italian films in the United States but it has actually been set up as a distributing company, subsidized by the Italian Government with funds directly derived from the major American film companies." He said American distributors could not compete with this "conspiracy."

"We are currently dealing with Eric Johnston," Mr. Burstyn continued, "and hope to negotiate rather than take legal action. If we can't get action from the MPAA, which is representing the film companies, we will go to Washington."

British Film Academy Names "Sound Barrier" Year's Best

LONDON: The Film Academy here has selected "Breaking Through the Sound Barrier" as the best picture of the year from British or foreign sources. The Canadian-made "Royal Journey" was named the year's best documentary and Sir Ralph Richardson the year's best British actor for his performance in "Sound Barrier." Vivien Leigh was named best British actress for her work in the American film, "A Streetcar Named Desire," while Marlon Brando and Simone Signoret were named best foreign actor and actress, respectively, for "Viva Zapata" and "Casque D'Or."

Korda Plans First 3-D Film To Be Made Outside U. S.

LONDON: Representatives here of Sir Alexander Korda, now in Bombay, have reported that Sir Alexander has announced that the first three-dimensional film to be made outside the United States will be his "Taj Mahal," soon to be produced in India with an Indian and European cast. The dialogue is to be in Hindi and English, it was announced.

British CEA Sets NATKE Wage Pact

by PETER BURNUP

LONDON: Following prolonged and frequently bitter wrangling, the Cinematograph Exhibitors' Association has concluded a provisional wage agreement with Tom O'Brien's National Association of Theatrical and Kine Employees. The agreement is subject to ratification by the executive bodies of the two associations.

It is calculated the concessions will set back exhibitors around £1,075,000 per annum. Theatre men look ruefully at the figure but Mr. O'Brien's original demands would have cost no less than £5,000,000. Under the proposed agreement, relating to 86,000 employees in the nation's 4,600 cinemas, male employees will get an increase of 10 shillings a week, while females will get a raise of five shillings.

At C.E.A.'s annual general meeting Tuesday, 45-year-old John Wingett Davies steps up into the burdensome though honoured responsibilities of the presidency. Yorkshireman Claude H. Whincup becomes vice-president with succession rights to the presidency a year hence.

Mr. Davies, who operates six theatres, served his novitiate as chairman of C.E.A. London Branch in 1948. He was a ship broker originally and entered the film business in 1931. Tough, shrewd and hard-hitting, Mr. Whincup has spent all his working life in the motion picture industry and today runs 14 theatres in the Leeds area.

Elder statesman Edward Joseph Hinge remains as the Association's treasurer, an office to which, it is said, he holds a prescriptive right after years of fruitful services.

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Britain is pioneering the first large-screen television in Western Germany. Monday the Rank Group's Cinema-Television flew equipment and engineers to Dusseldorf to begin two weeks of demonstrations at the Europa theatre. The equipment is operating on German standards showing German TV programs picked up by an aerial on the roof of the theatre. The demonstration was made possible by collaboration between the J. Arthur Rank Organization and the German Company Ufahandelsge-Sellschaft, owners of the Europa.

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Lecturing at Oxford, Kenneth A. Nyman, sales director of Stereo-Techniques, said that three-dimensional films seem to appeal to primitive and illiterate audiences more strongly than conventional films. "I think the demand for three-dimensional films will spread over the world very rapidly," said Mr. Nyman. Plans are afoot for the education of exhibitors in 3-D developments at C.E.A.'s annual convention scheduled for June at Eastbourne.

The National Spotlight

ALBANY

April 4 has been set as the opening day for a number of Albany area drive-ins. They include: Fabian's Mohawk, Alan Iseim's Auto-Vision at East Greenbush, Harry Lamont's Sunset at Kingston, Riverview at Rotterdam, and Overlook in Poughkeepsie. Fabian's Saratoga will open about April 11. . . . Leonard Kaufman, of Binghamton, said that he and Norman Pearlman had tentatively fixed March 27 for the opening of the Norwich drive-in, Norwich. . . . Irving Mendelson, one-time assistant booker for Paramount, is back on the scene as sales manager of the United Artists offices. . . . Eugene Lowe, of Universal-International, has been reelected president of Albany Lodge, Colosseum of Motion Pictures Salesmen of America. . . . The Times-Union paid editorial tribute to Alex Sayles, manager of Fabian's Palace for 19 years and one-time Albany Evening Journal city editor, who died at the age of 68 in Albany Hospital March 4 of a heart condition.

ATLANTA

Mrs. Joseph Bello, 75 years old, mother of sales representative Jimmy Bello, of Astor Pictures of Georgia, died at her home in Brooklyn, N. Y. March 2. . . . Arthur C. Bromberg, president Monogram Southern Exchanges, back at his office after a trip to Mobile. . . . Henry Glover, branch manager of Monogram Southern at New Orleans, was visiting here. . . . The West Hollywood drive-in, Miami, has closed. . . . Paul Jenkins, appointed as Tennessee sales representative for Wil-Kin Theatre Co., and Frank Peterson, appointed as Georgia sales representative. . . . Oscar Howell, president of Capital City Supply Co., checked in after a trip to Tennessee. . . . J. V. Caudill, Jr., was appointed manager of the Colonial and Strand theatres in Canton, N. C. . . . R. W. Wilson, has started work on his 250-car drive-in at Springfield, Ga., opening about April 15th. . . . Also under construction is a new drive-in by Frank Pierce at Louisville, Ga.

BALTIMORE

Mrs. Maude B. Dorrance has been appointed to the Maryland State Board of Censors, replacing Mrs. Eva M. Holland. . . . Frank H. Durkee, head of the Durkee Circuit, has returned from a Honolulu vacation. . . . Capt. Fred L. Schanberger, flew in unexpectedly from the Azores to visit with his father J. Lawrence Schanberger of Keith's theatre. . . . Mr. & Mrs. Porter G. Siewell, Towson theatre, are vacationing in Florida. . . . Herman Parrish, manager of the Westport theatre, has resigned and has been succeeded by Willard Fagin, formerly relief manager for the Hicks Circuit. . . . Herman Gimble, local MGM Records distributor, is readying a venture into the exhibition field. . . . John Volz, Northwood

theatre, holding his annual spring fashion show in conjunction with the Northwood Shopping Center merchants.

BOSTON

Many drive-in owners were in the exchanges setting their booking dates for April openings, while a few of the hardier ozoners will brave the March weather. Joseph Levine opened the Round Hill drive-in, Springfield, March 6, while Redstone Theatres set March 12 for the Neponset, Boston, opening date, with the Revere and Dedham theatres to open next week. . . . Middlesex Amusement has sold the Maplewood, Malden, closed for over a year, to business interests who will shortly convert it into a bank. . . . Harold Davidson, head of Sound Engineering Service was stricken with a heart attack and was rushed to the Chelsea Hospital for treatment. . . . A 400-car drive-in at Pride's Corner, Westbrook, Maine, is under construction for an April opening by A. Terenian of Portland.

BUFFALO

The Batavia drive-in, owned and operated for several seasons by R. T. Babcock

on Route 33, just outside the western New York town of Batavia, has been sold to Donn P. Drake and wife. . . . What to do in case of a bomb attack on theatres was explained the other evening in city hall by officers of the local Civil Defense outfit. Present were Arthur Krolick, UPT; George H. Mackenna, Basil circuit; Carl Rinden, Shea circuit; Robert T. Murphy, Century, and Dave Miller, U-I. . . . The Women's League of the Variety club held its first Spring card party the other night. Proceeds went to the Tent 7 Cerebral Palsy Clinic in the Children's Hospital. . . . Carl Bell of Perkins Theatre Supply has sold 3-D equipment to the Strand, Ithaca, and the Rialto, Albion. . . . John Scully, U-I eastern dist. mgr., in town for conferences with Dave Miller, branch manager. . . . Ira Epstein, former UPT city manager in Rochester, is now associated with Ponon Associates in New York, a TV scripting and talent concern.

CHICAGO

With a growing trend toward first run and first subsequent run houses doing the lions' share of business here, more and more theatres are switching to first Chicago showings of pictures whenever possible. Recent newcomers to the list of first run houses (some on an intermittent basis) are the Gold Coast, Monroe, Hyde Park, and Harper. . . . Confection Cabinet Corporation has shuffled its executive set-up here with Lester Grant, formerly of their St. Louis office, moving in to take over as district manager for both Chicago and St. Louis. Sid Shapiro, whom he succeeded, will handle Confection's outdoor theatre and race track operations throughout the country, with Ed Shapiro taking over supervision of downstate Illinois drive-in concessions. . . . Harris Dudelson, Lippert midwest division manager, has moved his headquarters from Chicago to Cincinnati. . . . Morris Glass, head of the Balaban and Katz real estate section, is on a Caribbean cruise. . . . B. & K. art director, Boris Riedel, has resigned after 25 years with the company and is moving to California.

CINCINNATI

"Bwana Devil" and "Peter Pan" both continue to draw nicely on their third weeks, the former at the RKO Grand and the latter at the Palace. . . . Ralph Morely, who recently completed service as an Army officer, has joined the Tunick Releasing Co. here as salesman. . . . Eugene Tunick, local Lippert franchise holder and head of the releasing company bearing his name, is scheduled for surgery in the near future to correct a misplaced bone. . . . The Cincinnati Variety Club, Tent No. 3, was scheduled to hold a "costume party" in the club quarters March 14. . . . John Rugg, previously employed by the RKO theatre, in Co-

(Continued on opposite page)

WHEN AND WHERE

March 24-26: National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Schroeder Hotel, Milwaukee.

April 7-8: Annual convention, Independent Theatre Owners of Ohio, Deshler-Wallick Hotel, Columbus.

April 14-15: Annual convention, Kentucky Association of Theatre Owners, Seelbach Hotel, Louisville, Ky.

April 27-29: Annual convention, Allied Theatres of Michigan, Tuller Hotel, Detroit.

May 4-5: Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis.

May 5-6: Annual convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock.

May 5-7: Annual convention and trade show, Virginia Motion Picture Theatre Association, Chamberlin Hotel, Old Point Comfort, Va.

May 31-June 2: Annual convention, Theatre Owners and Operators of Georgia, Biltmore Hotel, Atlanta.

(Continued from opposite page)

lumbus, Ohio, has been named manager of the Uptown theatre there and Clarence Ward, assistant manager of the McCook theatre, in Dayton, Ohio, has been promoted to manager. . . . Among returning vacationists from Florida is Ben Cohen, of Holiday Amusement Co. . . . John Hammer, 57, stage hand at the Northio Paramount theatre, in nearby Hamilton, Ohio, died suddenly on March 5 of a heart attack.

CLEVELAND

"Peter Pan" in its opening week at the RKO Palace established a triple record, playing to 73,586 people, grossing \$48,500 and selling \$8,500 worth of concessions. . . . Abe Kramer, official of Associated Theatres Circuit and Mrs. Kramer, announce the marriage in Miami Beach of their daughter, Hope, to Edward Gropper of New York. . . . Horace Shock, Lima drive-in owner, leads the outdoor theatre season having opened his Lima, Gloria and Warren drive-ins on March 13. . . . "Limelight" booked into and then pulled from the RKO Palace, opens April 4 at the Lower Mall. . . . Florence Friedman, formerly with Realart and away from the industry several months is back as office manager and booker for IFE, headed by Mark Goldman. . . . Imperial Pictures, headed by Bernard Rubin, has installed automatic inspection machines with electric re-winds. . . . Carl W. Schwyn, banker and leading theatre circuit owner of Cygnet, Ohio, has been named head of the newly organized Mary Manse Foundation.

COLUMBUS

Robert W. Greer, former president of Operators Local 386 and now president of the Columbus Federation of Labor, was appointed AFL liaison representative on the staff of the Community Chest of Franklin County. . . . First drive-in theatre to open for the season is the Eastside. . . . Ohio River valley theatre men with friends or relatives in West Virginia are urged by Bob Wile, ITOO secretary, to ask them to support a bill introduced in the West Virginia Legislature to abolish daylight saving time. . . . Whitehall officials refused a request by Lou Holleb, manager of the Uptown, for a permit to erect a drive-in theatre in the village. . . . Clarence Lanthorn, former staff member, Loew's Ohio, has rejoined the theatre staff as student assistant manager following four years' service in the U. S. Air Force.

DENVER

Dusty Rhoades, 60, singer and drummer with several name bands, who got his start in entertainment singing in film theatres in the silent days, died in Colorado Springs, Colo., after a lengthy illness. . . . Bruce Archer, clerk at Atlas Theatres, father to a new son, Mark Douglas. This makes A. P. (Tony) Archer, president of Civic Theatres, a grandfather for the first time. . . . The Columbia exchange is undergoing a redecorating job. . . . Exchange managers headed for Albuquerque, N. M., on sales trips included C. J. Duer, Allied Artists; Jim Rickets, Paramount; and M. R. Austin, UA. . . . Lester Zooker, Universal district manager, was in. . . . Ross Campbell, recently with the Black Hills Amusement Co., Newcastle, Wyo., has bought the Orpheum,

SOUTHERN EXHIBITION LEADER

NEW ORLEANS: Abe Berenson, president of Allied Theatres of the Gulf States, Inc., came by the job quite naturally. He was one of the founders of the group in 1947, along with Don George, William Prewitt, Jr., F. G. Prat, Jr., Harold Bailey and several others. And, largely as a result of his enthusiastic work, the number of Gulf States members has quadrupled.

The New Orleans-born Allied unit head is 44 years old, attended Cornell University and received his law degree from the Louisiana State Law School in 1931. He has been connected with show business through his father ever since 1928 in Bogalusa and Gretna, Louisiana. During the war he served with the United States Navy as a lieutenant in charge of film distribution and theatres for Navy personnel in the Western Carolines and in China.

Mr. Berenson, married and the father of two children, is an active member of the board of Allied States Association and a representative on the executive committee of the Council of Motion Picture Organizations. At the same time he is also a member of the boards of the Lakewood Coun-



ABE BERENSON

try Club and the Touro Synagogue, both of New Orleans. Prior to his election as president of Gulf States, he served as the unit's vice-president.

Sheridan, Wyo., from Fox Intermountain Theatres.

DES MOINES

Horace Spencer is the new manager for Central States' Grand theatre at Estherville. He replaces Don Loftus who has entered the newspaper advertising field in Estherville. Robert Morton of Fremont, Neb., has been filling in at the Grand following the resignation of Loftus. . . . Bill Schleiger, former manager of the Clarion at Clarion is now assistant manager of the West Lake theatre in Los Angeles, Cal., a Fox West Coast circuit house. . . . Regulations for drive-in theatres were proposed last week in a bill introduced by senate judiciary committee No. 1 of the 1953 Iowa assembly. . . . "Bwana Devil," the first of the 3-D pictures, will be shown in Burlington during the last of April at the Palace theatre. . . . A. H. Blank, 73, who more than 40 years ago opened a tiny "nickelodeon" in Des Moines, has been recognized as "Motion Picture Exhibitor of the Year" by *Look* magazine in its third annual Achievement Award. Blank at present is on a Mediterranean cruise.

DETROIT

Rosemary Clooney is breaking all records at the Fox, reports Dave Idzal, managing director. . . . Samuel Ackerman, one of Detroit's leading pioneer exhibitors has retired from show business, leaving complete operation of his Eastside theatre to his son Alfred. . . . United Detroit Theatres has redecorated the Cinderella. . . . Irving Goldberg of Community Theatres reported a tie-up of his Jewel theatre in Mt. Clemens with radio station WSDC. Disk jockeys will broadcast from the lobby of the theatre. . . . Norman Wheaton, operator of the Telenews,

is introducing Stereo-Techniques in the Detroit territory.

HARTFORD

Bernard Menschell and John Calvoecorresi, officers of Community Amusement Corp., have filed a certificate of incorporation for a new Connecticut corporation, Manchester Drive-In Theatre Corp. to operate a drive-in theatre now under construction in nearby Manchester, Conn. . . . Sam Cornish, manager-partner, Niantic Theatre Corp., Niantic, Conn., is marking his 41st year in the film industry. . . . Harry Post, owner of the Astor theatre, East Hartford, Conn., has been elected a director of the Chamber of Commerce. . . . Norm Levinson of Loew's Poli theatre, Hartford, and Irv Richland of Hartford Amusements, have been on a cruise to South America. . . . D. O. Coleman, 85, founder of the Colonial Theatre, Southington, Conn., died, following a brief illness. . . . Pike drive-in, Newington, is first Connecticut drive-in to reopen for 1953.

INDIANAPOLIS

"Hans Christian Andersen" has been set for a 4-week advance price run at Keith's starting March 26. . . . Wm. A. Carroll, secretary of the Allied Theatre Owners of Indiana, estimates 75 theatres in the state will be equipped for 3-D within 30 to 45 days. . . . Truman Rembusch, ATOI president, is vacationing in Florida. . . . Earl Cunningham, general manager of the Fountain Square, is celebrating his 35th anniversary in the motion picture business. . . . The Maplecroft drive-in, west of the city on US 40, opened just in time for the weekend blizzard. Most drive-ins here are planning to open Easter Sunday. . . . Bennett Gold-

(Continued on following page)

(Continued from preceding pages)

stein has joined the sales staff at 20th-Fox. . . . Fred M. Shafer, 70, former operator of the Irving, died here March 4.

JACKSONVILLE

Artists Bill Fegenbush and Warren Thompson constructed a spectacular front for the Palace theatre during the current first run of "Bwana Devil." . . . Jerry Stockton, RCA sound engineer, was visiting friends. . . . Nash Weil, Wil-Kin Theatre Supply, Atlanta, conferred for two days with Florida State Theatres executives. . . . Walt Woodward, Wil-Kin salesman, was in town. . . . Walter Brooks, MPIT's Round Table director, called on friends along Film Row and visited the showing of "Bwana Devil." . . . Visiting exhibitors included Frank H. Bell, St. Petersburg; Hugh G. Martin Sr., Thomasville, Ga.; and Bob Daugherty, Floyd Theatres, Gaines City. . . . Cam Price, manager of the new RKO branch, received the good wishes of many industry visitors during the first week of operation here.

KANSAS CITY

With a traffic-blocking snow storm March 1 that cut theatre attendance by 75 per cent, then another storm on Tuesday before traffic had become easy, theatres still had good total for the week. . . . Clarence A. Scultz, president of Consolidated Agencies, recently underwent an operation on his throat. . . . Mrs. Ralph Morgan, wife of a well-known film salesman, is at home, recovering, after a serious operation. Mr. Morgan is now with United Film Exchange. . . . The Kansas Missouri Theatre Association board of directors will hold its next meeting the third Wednesday in April. . . . Two of Commonwealth Theatres' drive-ins opened February 26: the Tri-State at Joplin, Mo., and the 71 at Fayetteville, Ark., both south of Kansas City. . . . Jack Braumage, manager of drive-in operations for Commonwealth Theatres, is recovering from a serious illness that kept him in hospital for several weeks.

LOS ANGELES

Jessie Pierce, who had been a booker with Warner Bros. for over 17 years and who had retired in 1951 due to ill health, passed away. . . . Murray Gerson, Universal salesman, was in town from the company's San Francisco branch. . . . After having operated for many years with an exclusive art policy, the Laurel theatre closed its doors. House will be converted into a synagogue. . . . Jack Sheriff and Al Martini off to Arizona on business for Realart. . . . The Victoria theatre, which closed recently for a face-lifting job, had a fire that caused damage to the stage area only. . . . Bedded with the "virus bug" was Bill Watmough, Warner salesman. . . . Vic Rosen has resigned as manager of Al Levoy's Picfair theatre.

MEMPHIS

The House and Senate of the Tennessee Legislature have repealed the theatre admission tax enabling act. Gov. Frank Clement is expected to sign the repeal bill. The enabling act has been a law for four years but cities have collected no taxes under its terms. . . . Theodore Zohbell, 62, Dallas, traveling auditor for Universal, died in Bap-

tist Hospital in Memphis after suffering a stroke while working at the company's Memphis exchange. . . . David Flexer, head of Flexer Theatres, Inc., is building the new 500-car Union drive-in at New Albany, Miss., which he expects to have in operation by May 15. . . . M. A. Lightman Sr., president of Malco Theatres, Inc., is taking part in the national bridge tournament at Chicago. . . . Variety Club's campaign for \$78,500 to build a convalescent home for rheumatic children has passed the \$72,000 mark.

MIAMI

Dick Gersley, manager of the concessions at the 27th Avenue drive-in, joined the benedicts with his recent marriage to Sally Mae Dukes. . . . During the run of "Stars and Stripes Forever" at the Dade, manager George West, an ex-Marine, held an exclusive showing for the U. S. Marines stationed here. . . . MGM producer Richard Aldrich and his wife, were guests at the Monte Carlo on Miami Beach. . . . Center theatre has installed a new "Halo" screen for better viewing. . . . Extended runs in the area included "Moulin Rouge" in its 2nd week, "Come Back Little Sheba" and "Tonight We Sing". . . . Vacationing here on his yacht is Burl Ives, due for a stage appearance at the Olympia beginning March 11.

MILWAUKEE

Milwaukee exchange center branch managers and their wives were dinner guests of Milwaukee Lodge No. 4 of the Colosseum February 28 at the Elks Club. The occasion was the annual installation of officers of the Milwaukee group. Installed as president was L. J. Seidelman; vice-president, Morton Kramer; secretary-treasurer, George Edgerton; sergeant-at-arms, William Schwartz; and Robert Baker and M. Anderson as trustees. Dave Chapman was presented with a table radio in recognition for his services as president for the previous year. . . . Wisconsin Allied is following through on a bill that was introduced to the Wisconsin state assembly that would prohibit construction of a outdoor theatre within one-half mile of county or state highways. . . . The Merchandising Corp. here, during the National Drive-in convention March 24-26, has invited all exhibitors wives to a matinee performance of "Top Banana."

MINNEAPOLIS

Emanuel Youngerman, who was transferred from New York, is a new salesman at 20th-Fox. . . . Art Anderson, Warner district manager, was in. . . . Attorneys for the defendants in the conspiracy suit of Martin Lebedoff vs. the major film companies and Minnesota Amusement Co. have appealed the decision of the district court and will take the case to the circuit court in St. Louis. Judge Gunmar H. Nordbye previously awarded Lebedoff \$119,000 in damages plus attorneys fees. . . . W. H. Workman, branch manager of MGM, is hospitalized. . . . A. T. Crammer, manager of National Theatre Supply, has been vacationing in Florida. . . . Joe Powers, former Minneapolis exhibitor, and William Holisky, Two Harbors, Minn., exhibitor, will build a 350-car drive-in near Two Harbors to open this spring. . . . Bill Mussman, sales manager at Paramount, has been vacation-

ing in Florida. . . . Viola Dybdal is new biller at Columbia replacing Ida Launna, resigned.

NEW ORLEANS

Exhibitors on the Row were Mr. & Mrs. Irving Zeller, Gonzales drive-in; Mr. & Mrs. Al Randall, Woodville-Centerville, Miss.; H. Hargroder, Beverly drive-in, Hattiesburg, Miss.; Mr. & Mrs. Leonard Allen and family, (he is manager of Rebel drive-in), Baton Rouge, La.; and Gordon Ogden, Ogden, Gordon and Chimes, Baton Rouge, La. . . . Bluestone & Lamantia will do the buying and booking for the latter's Ritz in Bogalusa, La., heretofore handled by Theatre Service Company. . . . Among the many away from their desks due to the flu were Maurice Joseph, buyer and booker for Lazarus Theatres, and Cy Bridges, MGM's city salesman. . . . Installations of 3-D equipment is being made in the Paramount, Gulfs Hart, Baton Rouge, La., the Paramount, Alexandria, La., and Paramount, Jackson, Miss. . . . Roy Nicaud, Lippert's field representative, recuperating from severe injuries received in an automobile accident several weeks ago, visited a few hours.

OKLAHOMA CITY

Oklahoma Tax Commission reports sales tax for the month of January, 1953 for Theatres. The report shows 318 returns, \$28,081.17 tax, compared with 339 returns, \$29,401.10 tax for the month of January, 1952, a decrease of 4.50 per cent. . . . The Moonlite theatre, at Stillwater, Okla., opened March 5, with "The Battle At Apache Pass." . . . Jake Theatre, Shawnee, Okla., had Penny Day, March 4, when 1 paid admission plus 1c admitted 2 Adults or 2 Children. . . . Ed Barnard Theatres, Inc., Rockport, Texas, has been granted a charter. . . . The Trail drive-in, of Aransas Pass, Texas, has been dissolved. . . . At Austin, Texas, a new amusements ticket tax was approved by the House. While the rate is lower than now, sponsors said the state actually will collect more money.

OMAHA

Tent 16 has taken on a tremendous Variety Club project, Omaha Opportunity Center, Inc., an organization formed in 1951 by a group of eight mothers to help mentally retarded children, some of whom also were physically handicapped. The Variety Club has started a campaign to raise \$40,000 needed for class and activities building and has set a goal to maintain the physical plant. . . . Two Omaha women who appeared on "Strike It Rich" brought home \$3,500 and a Midwest Premiere of "City Beneath the Sea" is scheduled as a benefit program at the Admiral and Chief theatres, with proceeds from two performances at \$5 a ticket going to the fund. . . . Al Gardner, former Warner salesman, is now with Universal, taking over the territory of Ed Resnick, who went to the Kansas City branch after a year in Omaha.

PHILADELPHIA

Fire Commissioner Frank L. McNamee, former UA president and theatre owner in the area, indicated that City Council will soon eliminate that portion of the Fire Code

(Continued on opposite page)

(Continued from opposite page)

which calls for local theatres to run diagrams on their screens showing the various exits. . . . Pennsylvania Film Productions, independent film distributing firm, was set up here by Robert P. Heintz and Thomas H. Figenshu. . . . Current reports have been between 15 and 20 new drive-ins being added to the area list by the time the outdoor spring season gets under way. . . . Jim Haugliney, for 28 years a stage carpenter at the Victoria, Mahoney City, Pa., joined the staff at Loew's, Reading, Pa. . . . Elias Couri closed his Capitol in Summit Hill, Pa. . . . Congressman George M. Rhodes, of the Reading, Pa., district, declared himself publicly in favor of abolishing the 20 per cent Federal amusement tax. . . . New RCA sound man in Wilmington, Del., is Charles H. Rush, Jr. . . . George M. Schwartz Theatres has announced the construction of the Kent drive-in near Dover, Del., with the opening set some time in the early Spring.

PITTSBURGH

It has become fairly certain that Cinerama will be taking over in the Warner theatre sometime in the summer. . . . Prior to the change-over, the Warner will show the first Warner-produced 3-D film "House of Wax" in April. . . . Bob Ruskin, who used to be with Columbia and quit to go into the lumber business, is back in town again as a salesman for Paramount Pictures. . . . Joe Mazzei has acquired the lease on the Grant theatre in Millvale. . . . Departing Warner publicity chief, Jack Kahn, was gifted with a beautiful two-suiter at a farewell party. . . . Sid Jacobs, Warner executive, is recuperating nicely after collapsing at his desk and expects to be back at work within a short time. . . . Nearly 200 civic and business leaders in Greensburg honored Sam Gould with a testimonial dinner recently upon his departure from that community. . . . Dinty Moore is back at his desk after a bout with the flu.

PORTLAND

"Bwana Devil" is pulling customers into the Paramount for a second big week. . . . John Hamrick's Roxy theatre set to shutter next week. The Music Box and Playhouse closed last year, which will leave the Liberty as the only Hamrick house remaining in town. . . . Mickey Rooney and Hollywood starlets here for two days this week to plug "All Ashore." . . . Assistant manager of the Mayfair theatre, Don Hassod, due for a two week vacation the end of this month. . . . Guild manager, Marty Foster, back from Seattle trip. . . . Charles Harvey, associate and father-in-law of Paul Forsyth, Blue Mouse owner, celebrated his 86th birthday last week.

PROVIDENCE

Keeping pace with general business activities, a slight upturn in attendance has been noted locally. . . . Dean Martin and Jerry Lewis in "The Stooge" held for a second week at the Strand. . . . The Majestic held "I Confess" over for 3 days. . . . Dave Levin held "Peter Pan" at the RKO Albee for the second week. . . . Not in a long, long time, have so many films held for two weeks, within the same period in this locality, indicating that all first-runs were doing better

than average business. . . . Shipstad's and Johnson's Lee Follies got off to a flying start at the Auditorium. . . . The Midway, at Oakland Beach, is operating week-ends, with Saturday and Sunday matinees. . . . Increased newspaper advertising noted in local dailies is a further indication that exhibitors are experiencing better business hereabouts.

SAN FRANCISCO

Managerial changes include the return of Douglas Graham from leave of absence and his appointment to manage Fox West Coast's Peninsula, Burlingame, Edward Sullivan, formerly there, was transferred to the chain's Vallejo district. . . . Albert Feldman, formerly with Blumenfeld's California, Pittsburgh, has been named manager of the Paramount, San Francisco, replacing Stanley Luce, reported to be returning to his former position with Dunn and Bradstreet. . . . Frank E. Barrante, took over the long-closed Rio, Morgan Hill and Roy Cheverton took back the Marabel, Weott, from Fred Fisher. . . . The Blumenfeld circuit has ordered 3-D screens and equipment for 14 houses; no decision has been made as yet regarding locations. . . . Graham Kislighury, district manager of North Coast Theatres, has been awarded the Merit of Award "for advancing health and welfare activities of our community life," by the First United Crusade Drive of San Francisco.

TORONTO

A Sunday night concert at the Palace theatre, Windsor, was held as a benefit for the Overseas Flood Relief Fund organized by the Windsor Daily Star. . . . Clarence Entwistle is successor to his brother, the late Arnold Entwistle as supervisor of Entwistle Theatres, Edmonton Famous Players' affiliate. . . . Jack Earthly, one-time Toronto branch manager for Capitol Records, has joined the staff of the St. Clair theatre as assistant manager. . . . Nat Taylor has been returned to the office of president of the Canadian Picture Pioneers for a second term. Oscar Hanson was elected vice-president; and secretary-treasurer is Tom Daley, manager of the University, Toronto. . . . Al Troyer of Famous Players is team captain of the motion picture industry's share in the Red Cross Campaign. . . . Following a long illness, Ernest H. Dean, 50, died in hospital. He was for many years employed with the Orpheum, Fort, William, Ont.

VANCOUVER

Perry Wright, manager of Empire-Universal, is the father of a baby boy. First child for the Wright's. . . . Alterations and renovations costing approximately \$17,000 are under way at the 450-seat Odeon theatre, Sapperton. . . . After many changes the Odeon-Olympia reopened under a new manager, Brenton Kelly, formerly at the Fraser. Alterations cost about \$25,000 and house was closed for seven weeks. . . . Assets in British Columbia of Canadian Screen Publicity have been acquired by Audio Pictures of Toronto. . . . Morrie Alteson is the new shipper at International Film Distributors. . . . Myron McLeod, owner of the Patricia, Powell River, was in to attend the Canadian Picture Pioneers annual dinner. . . . Mr. and Mrs. Bennett of the Rex, Regina, Sask., are on vacation on the

Pacific Coast. . . . Canadian Picture Pioneers (B.C. branch) elected the following officers for 1953. William Myers, president; Jack Zaitzow, vice-president; and Steve Rolston, secretary.

WASHINGTON

George Crouch attended the first meeting of zone managers of the new Stanley Warner Corp. in New York. . . . A special showing of 20th-Fox's "Tonight We Sing" was held for the Community Film Council at the company screening room. . . . Fred Beiersdorf, owner of Lippert Pictures, has moved his office to 1013 New Jersey Ave. N.W., home of the Sandy Film Exchange. . . . Richard Young, son of Mrs. Sara S. Young, 20th-Fox booker, has been transferred to the Patuxent, Md. Naval Air Station. . . . RKO bookkeeper, Audrey Weaver, was married to Universal-International booker, Robert Miller. . . . The local Warner Club had its annual party March 6 at Coral Hall, Maryland.

Ochs Circuit Convention Is Held in Cleveland

The Ochs Management Company, headed by Herbert and Jack Ochs, held a four-day convention of managers last week at the Hollenden Hotel in Cleveland. General circuit policy and individual policies were discussed at the meetings. Herbert Ochs reported that his circuit business had increased 20 per cent in 1952 over the previous year.

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"What the Picture did for me"

Allied Artists

HERE COME THE MARINES: Leo Gorcey, Huntz Hall—I played this a little late, but that didn't make any difference. I can always depend on the Bowery Boys as they always bring them in. Huntz Hall really puts these Bowery Boys over. Without him they would be a total loss at the box office. This one is extra funny. Played Saturday, February 7.—James Hardy, Shoals Theatre, Shoals, Ind.

JUNGLE GIRL: Johnny Sheffield—These Bomba pictures have a following in my town, so did quite well with this. It is a little better than the last one and this boy will be your future Tarzan. Allied has the pictures for small towns and the prices won't hurt you. Keep up the good work. Played on Friday and Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

SOUTHSIDE 1-1000: Don DeFore, Andrea King. A good counterfeiting story. It's believable and held the crowd right to the end. Played Friday, Saturday, February 27, 28.—Harold Scott, Consort Theatre, Consort, Alta., Canada.

YUKON GOLD: Kirby Grant—Here is a small picture which will go well on any double bill. Well received by my Saturday night patrons. I doubled this with one of Republic's westerns. This is a good outdoor picture which is good for any small town. Played Saturday, February 14.—James Hardy, Shoals Theatre, Shoals, Ind.

Columbia

BRAVE WARRIOR: Jon Hall, Christine Larsen—A quickie historical that shooting in Technicolor managed to fool a few folks into thinking was better entertainment. The scripter took quite a few liberties with historical background and property department probably felt modern western saddles would be more comfortable. We took a ribbing from a lot of folks. Doubled with "Purple Heart Diary" (Col.). Basketball and zero weather wrecked Friday, but Saturday came back like a champion and we enjoyed near normal for the run. Played Friday, Saturday, February 20, 21.—Bob Walker, Uintah, Fruita, Colo.

BRIGAND, THE: Anthony Dexter, Jody Lawrence—As much as I hate to admit it, Dexter does a rather good job on this one. However, the voice is poor. The others in the cast are excellent. The story is simply a different version of "Prisoner of Zenda" with the kind of an ending everyone wanted for the M-G-M spectacle. With Granger, this could have been as good. Too many of this type, plus a late afternoon snowstorm the first day and frigid weather the second (the first winter we have had since a spurt in November) kept folks home by their firesides popping their corn. We didn't get back rental on a feature that deserves better. Played Wednesday, Thursday, February 18, 19.—Bob Walker, Uintah Theatre, Fruita, Colo.

EIGHT IRON MEN: Bonar Colleano, Arthur Franz—A good picture for the small towns, with enough action and suspense to please most everyone. Did very well considering the bad weather. Box office average. Played Sunday, Monday, February 15, 16.—Charles Reynolds, Marco Theatre, Waterford, Calif.

PURPLE HEART DIARY: Frances Langford, Lyle Talbot—This is a rather pointless, semi-documentary that needed a bit more comedy or story to polish it up. Otherwise it is fair entertainment. Played Friday, Saturday, February 20, 21.—Bob Walker, Uintah Theatre, Fruita, Colo.

Lippert

MELLGATE: Sterling Hayden, Joan Leslie—A good picture, priced right and different from any prison picture I ever saw. Lots of action plus some topnotch scenes by the cameraman add up to a good B. O. Should do for top half in any small town, but not in the larger places. Weather cold. Played Sunday, Monday, February 22, 23.—Charles Reynolds, Marco Theatre, Waterford, Calif.

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

JUNGLE, THE: Rod Cameron, Cesar Romero—This is one of Rod Cameron's poorest pictures—so everyone thought, including myself. The name would indicate lots of jungle scenes, but there were only a few. A cheap picture all the way around. Box office good. Weather good. But don't play this as an "A" picture. Played Saturday, February 21.—Charles Reynolds, Marco Theatre, Waterford, Calif.

Metro-Goldwyn-Mayer

ABOVE AND BEYOND: Robert Taylor, Eleanor Parker—This followed "The Quiet Man" (Rep.) here. Everyone liked it. Many—but many—voluntary comments. Most thought it better than "The Quiet Man." I didn't. Play them both and see what you think. They're both great!—S. Goldstein, Paxtang Theatre, Paxtang, Pa.

APACHE WAR SMOKE: Gilbert Roland, Glenda Farrell—Very nicely done. Played with five cartoons to nice business three nights. Don't sell it short, but do sell it.—S. Goldstein, Paxtang Theatre, Paxtang, Pa.

BLOSSOMS IN THE DUST: Greer Garson, Walter Pidgeon—Traded this oldie for a new stinker and am darned glad I did. This has all the entertainment one would desire, and it brought in many of my old patrons who haven't been in the theatre for years. I would advise you to pick up this oldie and give it a try. It has stars, Technicolor and a story! Played it on Thursday.—George Kelloff, Ute Theatre, Aguilar, Colo.

EVERYTHING I HAVE IS YOURS: Marge and Gower Champion—Very nice show. Star value not too strong. Women especially will like this. It will go anywhere.—S. Goldstein, Paxtang Theatre, Paxtang, Pa.

FEARLESS FAGAN: Janet Leigh, Carleton Carpenter—Something new if you can get them in. Did below average for mid-week here. Weather good. Played Wednesday, Thursday, February 17, 18.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

GALLANT BESS: Marshall Thompson, Bess—Here is an oldie which is very good. Played on a 9c matinee and everyone enjoyed it very well. Why doesn't Hollywood quit making those murder pictures and make more of this type of picture which appeals to young and old both? It is heartwarming in places. By all means play it again. This is one of M-G-M's best. Played Saturday, February 14.—James Hardy, Shoals Theatre, Shoals, Ind.

HOOR OF 13, THE: Peter Lawford, Dawn Addams—Here is a picture I should have known better than to play, but I did. So, if your customers like English actors, English scenes, slow moving action, poor sound on the print, in other words an English picture in the low "B" class (same as TV) then play it. Played Sunday, Monday, February 22, 23.—Charles Reynolds, Marco Theatre, Waterford, Calif.

I LOVE MELVIN: Donald O'Connor, Debbie Reynolds—My guests thought it was just fair, but I felt it was a little better than that, while not tops as a musical comedy. The Corcoran child and Debbie Reynolds are excellent. Donald O'Connor is good, but lacks something—maybe it's just a bit of the appearance of maturity. He is much more talented than his screen appearances indicate. Some day he'll take hold of the screen and not just walk or jump through a part. The audience has got to feel a performer and not be able to shake him loose from a play, any more than you can easily dislodge a Boston bulldog when he takes hold. Don has the ability, but hasn't sunk his teeth in yet. Jim Backus, as a magazine

photographer, is really hilarious, and except for the smallness of his part, almost steals the show. Second or third bracket, definitely not tops.—B. Goldstein, Paxtang Theatre, Paxtang, Pa.

MERRY WIDOW, THE: Lana Turner, Fernando Lamas—Don't play this one in a small town because it won't draw. There is too much drama and not enough singing and dancing in it for a small town musical. Personally I liked it very much, but my customers didn't. B. O. below average. Played Tuesday, Wednesday, February 17, 18.—Charles Reynolds, Marco Theatre, Waterford, Calif.

MILLION DOLLAR MERMAID: Esther Williams, Victor Moore—Beautiful show, but didn't go over too well here. It is straining quite a bit to call this a musical. It comes nearer to misleading advertising—the kind that is the industry's worst enemy. Will do fairly well in spite of this. Victor Moore could use better parts.—S. Goldstein, Paxtang Theatre, Paxtang, Pa.

Paramount

ANYTHING CAN HAPPEN: Jose Ferrer, Kim Hunter—I finally got a really poor one from Paramount, and this was it. It falls as flat as an old man's dream. Most people walked out and I should have too! Played Friday, Saturday, February 13, 14.—Harold Scott, Consort Theatre, Consort, Alta., Canada.

CARIBBEAN: John Payne, Arlene Dahl—A nice picture in color. Good story well handled which held up well with a couple of shorts. Did average business in this small town. Played Wednesday, Thursday, February 25, 26.—Francis Gill, Paonia Theatre, Paonia, Colo.

SOMEBODY LOVES ME: Betty Hutton, Ralph Meeker—If anyone loved Betty, they didn't show up around here. The story is old stuff, though the color is good and there are some laughs. We didn't have the usual Sunday night crowd and did poor business in this small town. Played Sunday, Monday, Tuesday, March 1, 2, 3.—Francis Gill, Paonia Theatre, Paonia, Colo.

SOMEBODY LOVES ME: Betty Hutton, Ralph Meeker—I don't see where Paramount deserves top price on this. It is a good musical, if your patrons go for them. As for mine, they don't. Use your own judgment where to book this. I played it on Tuesday and Wednesday.—George Kelloff, Ute Theatre, Aguilar, Colo.

SON OF PALEFACE: Bob Hope, Jane Russell, Roy Rogers—We hesitate to judge a good comedy like this when the show business has been so far off. This one did better than most, but the fact that it did not bring in good crowds only indicates the condition of show business at this time. Bring on 3-D before we sink! Played Sunday, Monday, February 1, 2.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

RKO Radio

BLACKBEARD, THE PIRATE: Linda Darnell, Robert Newton—An O. K. bill. Feature William Bendix and let Robert Newton make you some money. He is the spitting image in voice and appearance of the late Wallace Beery.—S. Goldstein, Paxtang Theatre, Paxtang, Pa.

HAPPY GO LOVELY: David Niven, Vera-Ellen—
(Continued on following page)

MOTION PICTURE HERALD, MARCH 14, 1953

(Continued from preceding page)

As delightful a little musical comedy as we have played for some time. As usual, we had a few walk-outs due to its being a musical, but for those who like this type, the color was grand, the comedy plentiful and clean and we were mighty glad we played it on our Sunday-Monday change. Played Sunday, Monday, February 22, 23.—Carl W. Veseth, Palace Theatre, Malta, Mont.

I WANT YOU: Dana Andrews, Dorothy McGuire—Here is a very good picture, but I failed at the box office with it. If you have not played it, don't be afraid—you may have better luck with it than I did. Very good cast. TV is cutting in here now, but I still have hopes that movies are still better than ever. Played Thursday, Friday, February 5, 6.—James Hardy, Shoals Theatre, Shoals, Ind.

TEMBO: Howard Hill and Wild Animals—Doubled with "Jungle Jim in the Forbidden Land" (Col.) to make a perfect program, well attended and well liked by young and old. Scenery unusual, animal shots great, comments good. Played Friday, Saturday, February 27, 28.—Carl W. Veseth, Palace Theatre, Malta, Mont.

Republic

QUIET MAN, THE: John Wayne, Maureen O'Hara—Told a friend of mine who didn't like the show that she should see a psychiatrist. 99.4% of your patrons will tell you I'm right. One of the greatest pictures ever. No stars—only geniuses or better in this one! Every actor or actress plays his or her part as though born to it. The most natural and entertaining hunk of life I have ever viewed on a screen anywhere. See this and don't get too excited over 3-D. Follow the old Navy axiom on 3-D—"Hurry up and wait." By the way, I played "Quiet Man" last here.—S. Goldstein, Pastang Theatre, Pastang, Pa.

RIDE THE MAN DOWN: Brian Donlevy, Rod Cameron—Very good—one of the best of the super western class. Customers were more than pleased. Give it your best playing time. Color and photography good. Rural and small town patronage. Played Sunday, Monday, March 1, 2.—Buck Renfro, Jr., Grove Theatre, Holly Grove, Ark.

Twentieth Century-Fox

DON'T BOTHER TO KNOCK: Richard Widmark, Marilyn Monroe—This is strictly an adult picture and not recommended for children. Very good acting by Monroe and Widmark, but just an average picture. Will do well on any mid-week billing. Did average business here both nights. Played Thursday, Friday, February 26, 27.—James Hardy, Shoals Theatre, Shoals, Ind.

DREAMBOAT: Clifton Webb, Ginger Rogers—I made two mistakes on this picture. (1) I paid too much for it and (2) I played it on Sunday-Monday. It's a good mid-week picture. Clifton Webb has not come up to par since he made "Cheaper by the Dozen"—this sure is proved at the box office. This kind won't revive pictures. Played Sunday, Monday, February 22, 23.—James Hardy, Shoals Theatre, Shoals, Ind.

WAIT 'TILL THE SUN SHINES, NELLIE: Jean Peters, Hugh Marlowe—Without a doubt one of the most refreshing pictures to come out of Hollywood in '52, one that you will be proud to have shown. The nice part about it in my case was that it did 25% more business for me. Also it is not a musical, as the title might lead many to believe. If you have not played it, then do so by all means. You'll be glad you did. Played Tuesday, Wednesday, February 3, 4.—Paul Wood, Escambia Drive-In Theatre, Century, Fla.

WE'RE NOT MARRIED: Ginger Rogers, David Wayne—I have yet to make money on these all-star cast pictures. People just don't go for them here. When they see all these stars in one picture, they say it won't be good. Too many marriages in this one to be any good. No good for small towns. A fair mid-week picture. Played Sunday, Monday, February 8, 9.—James Hardy, Shoals Theatre, Shoals, Ind.

WE'RE NOT MARRIED: Ginger Rogers, David Wayne—Here is an amusing, clever and very entertaining picture. Victor Moore as the old Justice of the Peace is good, in fact, they are all good. Play it. Played Monday, Tuesday, Wednesday, February 23, 24, 25.—W. J. McGregor, Audio Theatre, Gladstone, Man., Canada.

WITH A SONG IN MY HEART: Susan Hayward, David Wayne—Excellent. Miss Hayward gave an amazing performance. What about a "Froman Sings Again" to follow up? Played Monday, January 26.—W. Robert Shepherd, Regent Cinema, South Shields, England.

United Artists

THIEF, THE: Ray Milland, Rita Gam—Good production, but strictly for the long hair theatres. Many walkouts, with 80% of those remaining wondering what it was all about. Biggest flop of the season in this small town. Smallest Monday in five years. Played Sunday, Monday, March 1, 2.—Carl W. Veseth, Palace Theatre, Malta, Mont.

UNTAMED WOMEN: Lyle Talbot, Doris Herrick—

A poor one for me. In a town where you have lots of churches and children, don't play this one. Would do for a Skid Row house, because that is the type of picture it is. B. O. average to poor. Weather good. Played Thursday, Friday, February 19, 20.—Charles Reynolds, Marco Theatre, Watertown, Calif.

Universal

BECAUSE OF YOU: Loretta Young, Jeff Chandler—Don't let the title fool you. This did the best Sunday business in quite some time. This Jeff Chandler could be the biggest name in Hollywood if they would give him some more pictures like this one. Don't keep him as an Indian, because the gals around here are nuts about his good looks. Don't cover them with war paint. Played on Sunday and Monday.—George Kelloff, Ute Theatre, Aguilar, Colo.

BONZO GOES TO COLLEGE: Edmund Gwenn, Maureen O'Sullivan—I did not do so well with this one, but it is no fault of the picture because my business has been off on Sunday nights since TV has come. Very entertaining picture. Play it and maybe you can do better than I. Did about average business both nights. Played Sunday, Monday, February 15, 16.—James Hardy, Shoals Theatre, Shoals, Ind.

HORIZONS WEST: Robert Ryan, Julia Adams—Just another big western in Technicolor. Don't ask me why, but I'm Holt, Rex Allen and the other small western boys do better for me than these supers. I guess it is because we still haven't TV. It is a good western with beautiful color. Played on Friday and Saturday.—George Kelloff, Ute Theatre, Aguilar, Colo.

Warner Bros.

BIG JIM McLAIN: John Wayne, Nancy Olson—This did not do as well as most John Wayne pictures. Why any company would make a film in Hawaii and not do it in color is beyond me. Color and natural beauty should be the main objects of making a picture there. Played Sunday, Monday, February 15, 16.—Dave Seng, Karlstad Theatre, Karlstad, Minn.

JACK AND THE BEANSTALK: Bud Abbott, Lou Costello—This picture was liked here. Buddy Baer made a good giant and the kids brought their mamas and daddies both nights. Considering basketball in town, we did a fair business in this rural area. Played Friday, Saturday, February 27, 28.—Francis Gill, Paoima Theatre, Paoima, Colo.

Federal Film Employees Set for Discharge

Due to the economy program of the new administration, 50 Federal employees of the Agricultural Department's film production section have received 30 and 90-day discharge notices. The section has been producing and printing films for the Agricultural Department and other Government agencies for the past 41 years. Officials explained that if business should pick up, they would withdraw some of the notices. The move does not effect the far smaller section of the chief of the film unit, which serves as an adviser to the Secretary of Agriculture on film training material and also distributes pictures in stock.

Four New Theatres Opened in Canada

TORONTO: Four theatres have been opened recently in Canada, with work proceeding on one theatre. Opened were the 400-seat Luxor in Montreal North; E. Gauthier's 500-seat Rio in Sorel, Que.; L. Venne's 600-seat Cinema Joliette, in Joliette, Que., replacing the Passe Temps destroyed in a fire last year, and G. E. Potvin's 400-seat Cinema Pocatiere, the first in Ste. Anne de la Pocatiere, Que. Work is under way on Henri Guimond's \$80,000 project in Montreal, while renovations on Premier Operating's 400-seat Imperial in Port Colborne have been completed.



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COMIC BOOKS, BALLOONS, TOYS. WRITE FOR catalogue. HECHT, 3074 Park Ave., New York 51.

Foreign Press Critics Select Two U.S. Films

The annual poll of the foreign language press critics in New York has chosen as its award winners "Limelight," "Breaking Through the Sound Barrier," Shirley Booth, Charles Chaplin and Stanley Kramer and Fred Zinnemann, producer and director of "High Noon." Miss Booth and Mr. Chaplin were chosen for the best acting performances, with the latter also named in a three-way tie as the best writer and runner-up as the best producer to Mr. Kramer. "Limelight" was named the best American film and the best in all categories, while "Sound Barrier" was picked as the top British film and "Forbidden Games" chosen as the outstanding film in a foreign language.

Legion Approves 11 Of 16 New Films

The National Legion of Decency this week reviewed 16 new films, putting six in Class A, Section I, morally unobjectionable for general patronage; five in Class A, Section II, morally unobjectionable for adults, and five in Class B, morally objectionable in

part for all. In Section I are "Destination Gobi," "Gold Town Ghost Riders," "Hurricane of Pilgrim Hill," "I Love Melvin," "Ma and Pa Kettle on Vacation" and "Old Overland Trail." In Section II are "San Antonio," "She's Back on Broadway," "Sombrero," "The Story of Mandy" and "The Three Musketeers." In Class B are "Ambush at Tomahawk Gap," "Devotion," "Luxury Girls," "The President's Lady" and "Salome."

Buchman Contempt Trial Is Opened

WASHINGTON: The contempt of Congress trial of producer Sydney Buchman got under way Monday in Federal District court. He was cited for contempt for refusing to appear before the House Un-American Activities committee in answer to subpoenas on two different occasions.

World Premiere in Korea

Don Taylor, Joan Elan, Audrey Dalton, Kathryn Grandstaff and Richard Shannon were to leave March 14 for Korea in connection with the world premiere in Seoul of Paramount's "The Girls of Pleasure Island."

Supreme Court Upholds Akron Musicians Union

WASHINGTON: In a six to three decision, Monday, the U. S. Supreme Court decided the American Federation of Musicians had not violated the "featherbedding" provisions of the Taft-Hartley law in its demands on the Palace theatre in Akron. The union had refused to permit any traveling band to play at the theatre unless the Palace agreed to hire a local band to play supplemental music or to play on some other date.

Search for Worth Stewart, Missing During Flight

Civil Air Patrol planes are still searching the mountains of Georgia, South Carolina and Florida for Worth Stewart, co-owner of the Stewart and Everett theatre circuit in North and South Carolina, who has been missing since he left Jacksonville February 26 in his private plane. Civilian air authorities have "de-alerted" their planes in North Carolina. A glistening silvery object had been reported sighted in the Carolina mountains near Canton but down drafts and high winds made it impossible to identify it.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen—Walter Brooks, Director

Towards the Formation of the W.W.W.D.C.

WITH the impact of "Peter Pan"—which is doing terrific business in all of its pre-release playdates—we wish for the organization of the W.W.W.D.C.—which means, the World Wide Walt Disney Clubs. This is a time when the children's clubs of the world could be tied to Walt Disney's productions, in a gesture of loyalty and appreciation, which would have world wide effect.

There have been "Mickey Mouse" Clubs, in the past, but Mickey has now reached his majority—he was 21 this year, and that makes him a grown-up. The RCA-Victor Company, in their merchandising of children's record albums, including the voices of many Disney favorites, have what they call the "Little Nippers"—a club of very young members, comparable to the Girl Scout "Brownies."

We have long regretted the lack, in this country, of any nationally organized children's clubs equal to the Odeon Cinema Clubs, or the ABC Minors' Clubs, in England. Over there, the big circuits sell their children's clubs as proper public relations, on a national scale. They cultivate the parents through their offspring, and they provide something very worth while, for the activities of youngsters attending the motion picture theatres.

We haven't anything to compare with this activity in the United States. Currently, we are hoping that our largest theatre circuits, National Theatres and ABC-Paramount Theatres, may organize children's clubs across the country, with their identity, club name and symbols, membership cards and badges, made known to the public through advertising in the national magazines. This would be one way of "selling the theatre" at the corner of Main and McCall Street, to the neighbors and friends, as well as civic and other organizations. One of the best features of such a national club is that it ties in all sorts of kindred activities that require both national and local application, such as safety campaigns, school and church programs, recreational events

ACCESSORY (MAN) AFTER THE FACT

We found this in an M-G-M pressbook—a request for facts, and we suggest it will be a service for everybody if you send it in. The facts they're after—what you think of the "special accessories"—the plastic stick-ons, color postcards, personality one-sheets, comic heralds, foto-stamps and other new devices for showmen which MGM has developed.

We applaud MGM for having performed this service for the industry. They have led in the production of the big 35¢ economy-size, complete campaign mat for small situations, which contains as many as eight newspaper ads, two publicity mats and enough linotype border to set them off, all for the price you formerly paid for one mat. Now you can put variety and style into your advertising, for you will have the choice available.

Write to us, or directly to the Accessory Facts Man, c/o Exploitation Department, M-G-M Pictures, 1540 Broadway, New York, and tell how you have used these new ideas, and why you use them, how you might improve on them, and what you suggest. Encourage them to do more for all showmen, by writing them a reasonable letter of appreciation, commendation and suggestion. You'll be doing yourself a favor. It's the Round Table policy of an exchange of ideas.

that do not take business away from the friendly theatre box office.

Given a proper push by the splendid merchandising campaign behind "Peter Pan"—the Walt Disney Organization can build a national, and international, children's club that will reflect the popular support and public appreciation for Walt Disney's big family of cartoon characters, with every youngster in every land eligible as a card-carrying member of this club.

Arthur Knight, who "Goes to the Movies" for the *Saturday Review*, writes entertainingly of MGM's new musical film, "Lili," which opens in New York at the Trans-Lux theatre. He says, "It isn't often they come up with one as simple and charming as 'Lili'—something quite rare in musicals, a gay, imaginative and heart-warming excursion into pure and unaffected emotion. The wonder is how neatly the saccharine has been avoided. Director Charles Walton has handled this without tugging too hard at the heart strings, the full effectiveness of his tender story lies in understatement. 'Lili' has good taste and a delicate sweetness of spirit. As if in recognition of that special quality, the film is to open in one of New York's small art theatres, and what happens there determines MGM's distribution policy for the rest of the country. It will be interesting to see whether simplicity and charm are virtues enough for a successful musical production."



This item properly belongs under "Selling Approach"—but it is so unusual, and requires so much editorial comment, that we'll handle it in this corner, instead. We refer to the remarkable pressbook for "Leonardo Da Vinci" issued by Pictura Filmus, from 55 Tarrytown Road, White Plains, N. Y., and we had to go looking for them to find this treasure. Not in our memory has any source outside our industry so far exceeded expectations.

The story of "Leonardo Da Vinci" is pure documentary—and it will be hard to sell to theatre audiences. But you never had so much help, nor such competent advice, in a difficult situation. We surmise that Mr. Thos. J. Watson and the International Business Machines Corporation had something to do with the result, and certainly they are not amateurs. There is a "souvenir book" to which they attach their name, and it is something to conjure with.

—Walter Brooks

Out Front and In The Lobby

Some of Loew's good showmen are with us today; the perennials who never stop plugging because they know the public has to be told, graphically. Sometimes the public doesn't read; but it has eyes. The men whose handiwork is here believe the public is always interested in the pictorial approach.

The balanced, and very graphic theatre front below is the work of Mark Hendrix, manager of the Fine Arts, Beverly Hills, Cal. It was the first time authorities permitted 15-foot enlargements.

Larry Levy, of the Loew's Colonial, Reading, believes in using his staff—as models, if necessary. At the right, they're posed in the lobby. Larry sent them on the street during slow hours.



That's a real wood fence Sam Gilman used to create interest in "I Love Melvin" at his Loew's State, Syracuse. This teaser invited sweethearts to inscribe their love messages.

Lester Pollock, at Loew's, Rochester, didn't forget to remind people of his Jinx Midnite Horror Shows. His news ads stressed "eerie, juicy, scary horror pictures," such as "The Brain Snatcher" and "The Evil Mind".



Not the least of the attractions the opening night of "Moulin Rouge" at the Loew's Capitol, New York, was the can-can troupe above, in the lobby.

ROUND TABLE IN MIAMI

by WALTER BROOKS

MIAMI: Business is good in Miami, for theatres, but taxi drivers and others may tell you it's the worst season in years. Was a time when Miami had 50,000 visitors who spent an average of \$5,000 each, per season. Now they may have 300,000 tourists who spend an average of \$300 each, and that makes all the difference in the world with what Miami calls prosperity.

The "big money" nowadays is flying through to Havana, where there is gambling and attractions that Miami no longer has to offer. They hardly linger at the airport long enough to make a local phone call.

It's Fabulous Anyway And Full of Glamour

It's the fabulous Gold Coast, nevertheless, and especially to anyone who has never been here before. More hotels, more big hotels and for more money than you can believe. We always figured there were 400 hotels in the New York phone book. There are 360 in the Miami area—and one monumental hotel property, built in a flush of wild enthusiasm, and on the wrong side of the tracks, is now a vocational training school for hotel employees, of which plenty are needed.

Miami Beach is strictly out of this world, and not for ordinary mortals, who only live on salaries. Everything is high—wide and handsome.

Sonny Shepherd is a power in Miami, and a prominent citizen in Miami Beach. He is managing director of Wometco theatres, and makes his headquarters at the Carib theatre. He was formerly located in the Miami theatre, on Flagler Street, in downtown Miami, where Wometco still make their executive offices. Mitchell Wolfson and Sidney Meyer are located at the headquarters offices, but Sonny has moved over to the Carib, where the very atmosphere is more Sonny. We visited the Miami in the morning and the Carib in the afternoon.

Miami and Carib, a Pair Of Beautiful Houses

The Miami was the finest theatre we saw, up to post meridian, and the Carib is the finest for the day. One trip across the Causeway demoted the Miami to No. 2 spot, but that's only comparative. There is glamour—and there is also glamour plus.

The Miami had the only theatre restaurant in America—in our book—when it was built five years ago. Now, we were sorry to find that the restaurant was gone (just for the record) but Tim Tyler, manager of the Miami, convinced us it was all for the best. Now they have the Selby Shoe Company in the same space, and both tenants and theatre-landlord are pleased. They still start a long escalator right off the box office line, which carries customers directly to the smoking lounge seats in the Miami balcony, which are always at a premium—nights only, but are not sold for matinees.



Marty Wucher, assistant manager, left, two local lovelies as Can-Can dancers, and Tom Rayfield, manager of Wometco's Carib theatre, Lincoln Road, Miami Beach, shown in one of the many exploitation stunts done on "Moulin Rouge," U.A. feature, at a day and date showing at Wometco's top three houses, the Carib, Miami and Miracle theatres.

The shoe company occupies large second floor space, and they derive the benefit of the escalator all day, and share the expense. If everybody is pleased, we can't weep tears for Huylers, who don't live here any more. The Miami's smoking lounge is a place to go, on Flagler Street. The house is beautiful, but not quite as beautiful as the newer Carib.

The three leading circuits in Miami—Florida State Theatres (ABC-Paramount); Wometco and Cloughton, are very conscious of the art of "selling the theatre." They place their advertising on the amusement pages in generous space, and they boast of the fact that these are Florida State Theatres, Wometco and Cloughton, in segregated arrangements with bold display, for the circuit operations.

Florida State Theatres have the Olympia (with a stage show) the Paramount, and the Florida on Flagler Street, and the Beach and Colony, in Miami Beach. Again, the Beach is the best house of the group, for it is here that the big money lies, or where it is represented. We liked the Beach; it's a big, beautiful theatre.

Florida State Theatres, through its Paramount operation, has suffered from an industrial risk known as "the Government vs. Paramount *et al.*"—and this has hampered their development and growth in Miami, for they were under a decree as well as under wartime restrictions against modernization and new construction. But not too much, for they have substantial and successful theatre properties, operated from the Jacksonville head office under the local supervision of George Hoover, division manager.

Recently the world premiere of Republic's "Fair Wind to Java" attracted wide attention, although celebrities are a dime a dozen in Miami and it took showmanship and

salesmanship to do this superior job in a tight situation. The Paramount has a unique feature—they offer a midnight showing of "Androcles and the Lion"—one shot only, not a preview and for an extra and special admission price. They clear the house and have a line standing for the midnight show, starting at 12:30 P. M.

Kid shows are popular in Miami—not quite so popular in Miami Beach. One manager told us, in Miami Beach, it makes it different when youngsters put down \$20 bills for tickets. But Wometco and Cloughton do well with kid shows in Miami proper. We went out to the Miracle and Center theatres to a Saturday afternoon kid show, and the youngsters were happy (reasonably happy) with a 1951 Gene Autry picture, although we noticed they didn't shout or cheer or whistle like they used to. Whether it's the declining Western or a new generation to consider, we aren't sure.

We saw the new "Halo" screen at the Center, which is what we were taken there to view, and it is a matter of divided opinion, even on the audience comment cards that we examined. About half said "better than ever"—others said "makes the screen look small, like television"—and that's devastating.

For our own benefit, the manager turned off the surrounding "halo" in the middle of a scene, with cheers from the audience, and then turned it back on again, with boos and stomping feet. The kids know a thing or two and they express it forcibly. The picture looks bright and clear, and the halo doesn't bother us.

We said business was good, and it is, in a single-feature territory, where every theatre manager can bend a knee at night and return thanks for all that is good in

(Continued on following page)

British Round Table

MEMO from MIAMI

(Continued from preceding page)

Q Two fine entries for the Quigley Awards first quarterly competition from DOUGLAS EWIN of the Regal, Oxford, including photos of his "Black Knight" on horseback heralding the coming of "Ivanhoe" and material on his "Scaramouche" handwriting contest. . . . R. L. COOK, manager of the Savoy cinema, Swindon, also sends a good "Ivanhoe" entry. His campaign book has a photo of a most attractive display in the lounge of his theatre with archery equipment obtained from a local sports shop. The display was floodlit and aroused tremendous pre-screening interest. . . . For "Dancing in the Dark," R. HORNBY had a dance contest on the stage of his Royal cinema, Scunthorpe, but what was more unusual, he placed cement casts of two men's and two women's shoes in the foyer with prizes for perfect fits. . . . CHARLES SMITH's Happy Baby contest in exploitation of "Somebody Loves Me" brought in hundreds of entries and good business to his Regent theatre in Brighton. . . . C. F. BLOOM, manager of the Regal, Barrow-in-Fur, promoted an attractive window display in a nearby sports store complete with golf course and models ready to strike the ball. There were also balls arranged in pyramid style, with guest tickets for those who could guess their number. . . . L. G. WEBSTER, manager of the Savoy, Northampton, sends photos of his Minors' Club fancy dress parade which reveal the ingenuity of the entrants. Advance exploitation of the event produced great publicity value. . . . For his showing of "Pickwick Paper," JOHN W. ELLIS, manager of the Odeon, Chester, had a Dickens' Drama Contest, in which cinema-goers were invited to read an extract or act a part from "Pickwick Papers." He also had wine and book shop tieups and contacted schools. From the outset it seemed apparent that the campaign planned would be a success and MR. ELLIS says his optimism was fully justified.

Q JOHN LONGBOTTOM, manager of the Odeon Cinema, Middlesbrough, and one of our consistent contributors, sends us fine photographs of his exploitation activities since the first of the year. When the Centenary celebration of Middlesbrough took place, he was quick to take advantage of it by displaying posters on the front of his theatre and the town hall announcing that newsreels of the celebration would be shown the following week. Town officials were invited to a private screening of the newsreel, which, as he says, helps to establish his theatre as a community center. . . . D. HUGHES, house manager of the Regal Cinema, Cheltenham, credits praise in the Round Table on his showmanship as having a bearing on the promotion. He sends along attractive bookmarks and other exploitation aids used for "Because You're Mine." . . . A. A. OWEN, manager of the Astra Cinema, Thorney Island, used the personal touch to arouse advance interest in his showing of "The African Queen." He visited clubs and mess halls and gave a short resume of the film, inviting questions about the picture. . . . C. A. PURVES has been a very busy manager, judging by the fine photos he sends us of exploitation at the R. A. F. Cinema, Hemswell. Notable among them are a huge cut-out display of Susan Hayward for "With a Song in My Heart" and his "Set-Up" lobby. . . . A miniature guard in a sentry box at his entrance carried out the theme of "Who Goes There?" for F. C. TARTER at the Astra Cinema, Little Rissington. . . . R. E. GORDON, manager of the Odeon theatre, Sketty, used street ballyhoo to advertise comic incidents in "Son of Paleface." One stunt placed emphasis on the fact that Roy Rogers was in the film. He carried a board with four horseshoes and a showcard worded, "Trigger's horseshoes can be borrowed for weddings during the showing of 'Son of Paleface.'"

Q B. H. LAIDLAW writes that Lady Luck was with him for the showing of "Monkey Business" at his Gaumont theatre, Kirkcaldy. He was able to borrow a chimpanzee from a nearby animal act, who delighted the matinee audience by purchasing his ticket at the box office (with the aid of his owner) and sitting through the performance—even applauding at the right places! . . . G. LOCKYER, manager of the Odeon, Stafford, obtained valuable free publicity in his local paper with an interesting story of his projection box. . . . CHARLES SMITH, manager of the Regent, Brighton, aroused interest in "Angel Face," Jean Simmons' first picture from America, with a poll to determine which was her best British picture. . . . NEVILLE COX, assistant manager at the Regal, Halifax, submits a campaign on "Lovely to Look At," with details of his tie-in with a stocking firm on a legs contest. . . . In addition to the attractive foyer display for "Jack and the Beanstalk" described by G. C. WILLIAMS, manager of the Regent, Chatham, he had a "giant" parading the streets. Another good publicity angle was the cooperation given by the schools in allowing posters on their notice boards. . . . JOHN W. WILKINSON, manager of the Elite theatre, Middlesbrough, says public relationship between church and cinema was greatly strengthened by the screening of "Cry, the Beloved Country." The Dean of Middlesbrough instructed local clergy to make a special subject of the film and to bring it to the attention of the public. . . . From the Odeon, Coatbridge, Scotland, managed by MISS LILY WATT, come photos of her Children's Club "Night Out" and of the presentation of the Industrial Savings League Trophy—the fourth time in two and one-half years the Odeon has won this trophy, a record. . . . JOHN E. LAKE, manager of Savoy, Luton, had guests from the Society for the Blind during his showing of "The Merry Widow."

Q GEORGE FINLAY writes that since his recent appointment as assistant manager of the Ritz cinema, Cambuslang, Scotland, he has been keen to enter the field of competitive showmanship and sends photos and material showing that he is already doing a fine job of exploitation. For the showing of "Pittsburgh" at his theatre, he contacted the manager of nearby steel works who agreed to a production contest, winners to get theatre passes. . . . Another assistant manager, H. W. PRICE of the Picture House, Birmingham, stationed paratroopers in full operational uniform in his lobby for three days prior to playdate and during showing of "Objective Burma." . . . HAROLD SHAMPAN, manager of the Gaumont, Islington, whose smiling photograph we are very glad to have, sends us material on his extensive road safety campaign which brought him a great amount of newspaper space and improved box office takings. . . . Manager E. G. PIKE of the Odeon, Southend-on-Sea, sends a good first quarter Quigley Awards entry in the form of an all-out campaign covering his exploitation on "The Big Sky." Photos show attractive store windows, street ballyhoo and last, but not least, front of the house queue. . . . A. H. CRAWLEY, manager of the Odeon, Greenwich, had his very cooperative staff participate in exploitation for "Singin' in the Rain." A P. A. set was fixed above the canopy and the girls took their "tea break" there. A large poster told the public they were listening to tunes from "Singin' in the Rain." . . . Students of a nearby college of art cooperated with J. S. LIVINGSTONE in his mighty campaign for "Ivanhoe" which played to record business at the Empire, Loughborough. Complete with murals, tents, courtyard effects, shields and weapons, a front of the house display was executed by the students. . . . D. FRANCIS, New Bohemia manager, Church End, offered his stage for the presentation of a bicycle to the winner of the local road safety contest.

his world. He doesn't have double features, he doesn't have tight money problems—his audience can pay, and do. In Miami Beach, they told us, "We can't sell them anything they don't already know they want"—in other words, if they want it, you can't keep them out of the theatre, and if they don't want it, you can't get them in.

If there is anything that has hurt business procedures in Miami for the theatre operators, it is competitive bidding, which was in intervention of Government, to help the theatre operator. Now, it works against him, and especially in the high brackets.

Once upon a time, you could book a picture for four days and expect to holdover and return it for several times four days, multiplied. Now, you bid for it, and are obliged to book it for two weeks, sometimes four weeks, whether or no!

It makes no difference whether you can do this, or whether you can't economically, for you have to, to meet bids. If you succeeded, it was because you had a great attraction; if you failed, it was because "you didn't sell it right."

One man told us he entered into competitive bids at any cost because he would rather lose money on a good picture than lose money on a bad picture, so he proposed to get all the good pictures he could get. The rebuttal was—there may be two kinds of pictures, but there is only one kind of money, and the money you lose is down the drain.

SHOWMEN IN ACTION

Eddie Richardson, manager of Cleveland's Granada theatre, sends us tear sheets of his local newspaper with front-page classified contest boxes. Says they are his 7th, 8th and 9th front page breaks for 1953—and the year is young! Also sends us snaps of window displays he obtained for "Road to Bali" and "The Clown."

In the mail is a striking newspaper ad for "Above and Beyond" topped with a reprint of an Associated news item which appeared in the local paper on the A-bomb, from William Tallman, Jr., of the Ceramic Theatre, East Liverpool, Ohio. Let's see some more of your good exploitation material, Bill.

Bob Carney, manager of Loew's Poli, Waterbury, sends us photo of a striking display of Red Skelton for "The Clown" atop his marquee which he made up weeks in advance with 6-sheet and special lobby standee.

FILMACK	SPEED!
	QUALITY!
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630 NINTH AVENUE NEW YORK 36, N.Y.	1327 S. WABASH CHICAGO 5, ILL.

The Product Digest

Salome

Columbia—Dramatic Spectacle

Perhaps the salient point in the mind of the exhibitor with respect to "Salome," in view of the tremendous advance buildup the film has had and is yet to receive, is whether the picture delivers. The answer, at once, is Yes.

It is opulent, full-blown spectacle, with all that the settings of the court of a Roman Emperor and an Eastern potentate suggest, with the added and most important ingredient of the most effective use of color by Technicolor.

It is, at the same time, a dramatic story of real power, and a morally significant document concerning the early teachings of Christ and the beginnings of the Christian religion. It is also an active story of physical and emotional movement and conflict.

The film, then, is a well-wrapped package of screen entertainment at its best, which by reason of its ingredients, should please the taste of a vast concourse of motion picture patrons everywhere.

By reason of the very elaborate campaign of general promotion devised by Columbia for the film, and extending over a period of many months, the exhibitor may well assume that his potential audience will be well aware of the picture. It will be his place, therefore, to make certain that his patrons know of the film's arrival, and to assure them there is a cinematic treat waiting under the marquee. Buddy Adler produced and the direction of William Dieterle is a masterly handling of cinematic materials.

And for the gracing of that marquee there are the names of Rita Hayworth as Salome; Stewart Granger as the Roman officer; Charles Laughton and Judith Anderson as the dissolute King Herod of Galilee and his scheming queen; and Sir Cedric Hardwicke, Basil Sydney, Maurice Schwartz, and a newcomer, Alan Badel, who as the religious zealot, John the Baptist, offers a most sincere and vigorous portrayal.

It is necessary that the exhibitor be apprised of the fact that the dance of the seven veils performed for Herod by Salome is in point of fact but a single element in the story. It appears fully justified by the attendant circumstances, insofar as the story by Jesse L. Lasky, Jr., and the screenplay by Harry Kleiner makes Salome resort to this device as a means of trying to save the life of John the Baptist. It may well be that any emphasis on alleged sensationalism or luridness in the production may have a serious repercussive effect on word-of-mouth selling of the film. The film is in no sense to be considered an item of sensational screen merchandise.

Salome, daughter of the queen of Galilee by a first marriage, is banished from Rome when an officer takes an interest in her, since she is a "barbarian," in the words of Hardwicke, as Caesar. Granger, a Roman officer stationed in Galilee, a distant province, accompanies her aboard her ship of banishment to Galilee, and falls in love with her. She will have none of him. Herod, pressed by his queen to execute

John the Baptist for publicly attacking the throne, refuses to do so, fearing that if the Messiah (whom they think is John) were to be killed, the king also would die, in agony. The queen's only interest is in perpetuating her reign, and she tries to use Salome's beauty as a decoy to compel the king to satisfy her wish that John die.

Meanwhile, Salome comes to learn that Granger actually is a convert to Christianity and is protecting John, and she herself joins in the struggle for freedom. When a murder attempt fails, Herod arrests John to keep him safe. When his life is again threatened, Salome does her famous dance in a regal atmosphere of barbaric splendor which is a pictorial highlight of the film, in order to save the zealot. But the queen wins and John's head is borne into the banquet hall as she completes her dance. She, stunned, and Granger, coming to her rescue, both denounce the throne's occupants, and flee, to be seen later, hand-in-hand, listening to the words of Christ, speaking on a hillside.

A brief and bare recounting of story highlights cannot adequately convey the full scale, broad colorful canvas of panoply and action, the conflicts and emotional and religious episodes which are of the warp and woof of the production.

Here is entertainment of the first order, designed to appeal to all types of audiences of whatever stratum. Taking advantage of the elaborate promotional efforts which are being allocated to the film, the exhibitor should have here a top-level production in audience estimation with concurrent top-level grosses.

It is a lot of picture. The showman should sell it that way.

Reviewed at Columbia New York projection room. Reviewer's Rating: Excellent—CHARLES S. AARONSON.

Release date, April, 1953. Running time, 103 minutes. PCA No. 16059. General audience classification.
Princess Salome.....Rita Hayworth
Commander Claudius.....Stewart Granger
King Herod.....Charles Laughton
Queen Herodias.....Judith Anderson
Caesar Tiberius.....Sir Cedric Hardwicke
John the Baptist.....Alan Badel
Pontius Pilate.....Basil Sydney
Ezra.....Maurice Schwartz
Marcellus Fabius.....Rex Reason
Michael.....Arnold Moss
Oriental Dance Team.....Sufata and Asoka Courrier.....Robert Warwick
Salome's servant.....Carmen D'Antonio
Captain Quintus.....Michael Granger
Slave Master.....Karl "Killer" Davis

Lili

MGM—Musical Melodrama

A charming and poignantly told love story, nourished by the enchanting ballet of Leslie Caron, is offered in this package by MGM. Established as a dance attraction at the box office with her performance in "An American in Paris," Miss Caron emerges from this production as a warm and highly capable dramatic actress. There is an aura of sympathy and child-like belief in her performance which places this film above the plane of the ordinary and enables it to work its way into the hearts of the audience.

Essentially Helen Deutsch's screenplay adaptation of Paul Gallyo's story revolves around a poor little French girl, Lili, who talks to puppets as if they were human. Reminiscent of a popular television program, Miss Caron is every bit as convincing as the youngster that talks to her dolls. Although the children will love the puppeteer's story telling, this is also for adults.

An adept supporting cast helps to make the plot intriguing. Jean Pierre Aumont, the carnival magician whom Lili loves; Mel Ferrer, the crippled and frustrated ballet dancer who turns to puppeteering in his despondency, and Zsa Zsa Gabor, Aumont's partner in the carnival and secret wife, all are sincere and creditable. Carot-Top, Marguerite, Reynaldo and the Giant are more than just puppets, they are featured performers that may convince more than Lili that they are real.

Director Charles Walters and producer Edwin H. Knopf maintain a high degree of interest for the greater part of this production in color by Technicolor. It is regrettable that they were forced to resort to dream sequences to enable Miss Caron to float effortlessly about in her dance numbers. The ballet productions themselves are quite fanciful and delightful but they temporarily break the story continuity and the timing is thrown off for a few minutes until the pace is reestablished.

The story commences with Miss Caron, a shabbily dressed, mousey creature seeking a position in a little French village. When she discovers her contact has died, she turns to a stranger, Aumont, for help. Aumont's companions, Ferrer and Kurt Kasznar, browbeat the idea of taking Lili to the carnival but she nevertheless tags along. A clumsy farm girl, she loses her first job as a waitress when she becomes more interested in Aumont's magic than her customers.

When Lili is rebuffed by Aumont after the show, she attempts suicide. Ferrer, a reserved, somber individual who has watched her carefully, realizes she is about to take her life and distracts her by speaking to her through his puppets. Lili carries on a conversation with the puppets which attracts a great deal of attention and Ferrer offers her a job with his act.

She loves the puppets but cannot endure Ferrer's bitterness. The act is a great success but

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it is only after Lili leaves the show that she understands that it is Paul, speaking through the puppets, that she loves. A dream ballet with the puppets settles the difficulties with a happy ending.

Reviewed at the home office projection room in New York. Reviewer's Rating: Excellent.—ROBERT H. PERILLA.

Release date, not set. Running time, 81 minutes. PCA No. 15985. General audience classification.
Lili.....Leslie Caron
Paul.....Mel Ferrer
Marc.....Jean Pierre Aumont
Rosalie.....Zsa Zsa Gabor
Kurt Kasznar, Amanda Blake, Alex Gerry, Ralph Dumke, Wilton Graff, George Baxter

Dream Wife

MGM—Marital Comedy

A young lady with a career in the State Department can be an irksome thing to a young man with marital intentions. At least that's the melancholy discovery Cary Grant makes. Back from a business trip to the mythical country of Bukistan, he is all set to marry careerist Deborah Kerr, when he finds that official business has a habit of intruding crudely.

A production by Dore Scharf, it is slick and polished and laden with comic situations. However, there are moments in the 101 minutes of running time that seem prolonged and suggest the need of sharper cutting.

One can hardly blame Grant when he gets annoyed with the situation, and in a moment of anger decides the marriage is off. Furthermore he announces his plans to marry the daughter of a Persian Khan, whom he met in his travels. The daughter, Betta St. John, is a lady of breath-taking beauty, trained from birth in the art of making a man happy.

Since the proposed marriage creates a ticklish international situation, Miss Kerr is given the State Department assignment of seeing that all delicate protocol is observed. Further harassing Grant are the strange national customs of his bride-to-be. One of them decrees that the prospective husband keep a considerable distance from her until the marriage is consummated. And on hand to see that the decree is carried out is ape-like Buddy Baer.

Circumstances develop from one hilarious situation to another. And there is a long series of incidents and complications before Grant and Miss Kerr are reunited, everybody's happy, and all's as it should be. Sidney Sheldon, Herbert Baker and Alfred Lewis Levitt collaborated on the screenplay from which Sheldon also directed. Threading in and out of the story and giving a good performance as a State Department official is Walter Pidgeon.

Seen at the home office projection room. Reviewer's Rating: Very Good.—MANDEL HERBSTMAN.

Release date, May, 1953. Running time, 101 minutes. PCA No. 16307. General audience classification.
Clemson Reade.....Cary Grant
Effie.....Deborah Kerr
Walter McBride.....Walter Pidgeon
Betta St. John, Eduard Franz, Buddy Baer, Les Tremayne, Donald Randolph, Bruce Bennett, Richard Anderson, Dan Tobin, Movita, Gloria Holden, June Clayworth, Dean Miller, Steve Forrest, Jonathan Cott, Patricia Tiernan

Desert Legion

U.-I.—Foreign Legion, Shangri La

If yours is the type of audience that prefers the foreign legion, a bare-chested and tough Alan Ladd, and flimsily clad beauties such as Arlene Dahl in a Shangri La atmosphere, this film might be the box office attraction you have been anticipating. Filmed in color by Technicolor, the story moves along at a fairly good rate as it capitalizes on the aforementioned assets. The plot itself is not an unusual one but serves adequately as a vehicle for flashes of two-fisted action.

Ladd, a captain in the French Foreign

Legion, leads a patrol unknowingly to annihilation. He is rescued by Miss Dahl, but he refuses to trust her as he suspects her of being one of the followers of an Arab bandit. In reality, Miss Dahl is an Arabian princess who lives in a fertile desert paradise. Only after Ladd is released and allowed to be saved by the Legion, does the captain begin to believe the beauty's pleas for aid.

Since the commandant puts little faith in his story, Ladd and Akim Tamiroff, an enlisted man, go AWOL to track down the girl and endeavor to capture the bandit leader. The two are met by a messenger and taken to an exotic land which was thought to exist only in fairy tales. Here, Ladd discovers the peace of the inhabitants is threatened by the lust for power of Richard Conte, later proved to be the bandit leader. After a number of stormy sessions in which the existence of the Legion battalion is threatened, the hero proves his mastery over evil and Miss Dahl.

As usual, Ladd does a thoroughly competent job in the leading role. He fights, loves and accepts his victories and defeats in a convincing manner. Miss Dahl enhances the surroundings with her graceful beauty. Tamiroff distributes a few dashes of humor in the proper places to balance the production. Although he seems to be pressing at times, Conte is an adequate villain.

Director Joseph Pevney and Ted Richmond, producer, have combined some interesting desert photography and a tested product formula and the result is entertaining.

Seen at the Universal projection room in New York. Reviewer's Rating: Good.—R. H. P.

Release date, April, 1953. Running time, 86 minutes. PCA No. 16153. General audience classification.
Paul.....Alan Ladd
Caiti.....Richard Conte
Morjana.....Arlene Dahl
Plevko.....Akim Tamiroff
Leon Askin, Oscar Beregi, Anthony Caruso, Don Blackman, Dave Sharpe, Ted Hecht, Sujata & Asoka, George J. Lewis, Henri Letondal, Peter Cox, Ivan Triesault

The Blue Gardenia

Warner Bros.—Murder Mystery

"The Blue Gardenia" presents a baffling murder as the main attraction, but also throws in some romantic cross currents and touches of comedy. The familiar plot ingredients are presented in a polished framework, with a good cast that includes Anne Baxter, Richard Conte, Ann Sothern and Raymond Burr.

Conte plays a Los Angeles newspaper columnist who goes about solving a murder and is always one step ahead of the police. The action gets under way when Miss Baxter, on the rebound from a romantic disappointment, goes out with wolfish Burr. There are several drinks, Burr gets fresh, and Miss Baxter clouts him on the head with a fireplace poker. The morning after, Miss Baxter, her mind a complete blank, learns that Burr has been murdered.

Through some clever sleuthing and the use of psychology Conte has Miss Baxter come forth, whereupon the police step in and arrest her. It gradually dawns upon Conte that Miss Baxter never committed the murder, whereupon he does some further sleuthing and comes up with the real murderer. Thus the screenplay by Charles Hoffman paves the romantic way for Conte and Miss Baxter. Miss Sothern and Jeff Donnell, as friends of Miss Baxter, provide some of the picture's comic touches. Nat "King" Cole contributes a vocal interlude as a singer in the restaurant, The Blue Gardenia.

Alex Gottlieb produced and Fritz Lang directed.

Seen at the home office projection room. Reviewer's Rating: Good.—M. H.

Release date, March 28, 1953. Running time, 90 minutes. PCA No. 16317. General audience classification.
Norah Larkin.....Anne Baxter
Casey Mayo.....Richard Conte
Crystal Carpenter.....Ann Sothern
Raymond Burr, Jeff Donnell, Richard Erdman, George Reeves, Ruth Storey, Ray Walker

Cry of the Hunted

MGM—Flight to Freedom

A vigorous drama of the hunted and the hunter is spun out in "Cry of the Hunted." Except for one or two isolated moments that strain credulity, the picture is one of striking realism and absorbing interest. It rates well as entertainment drama.

Vittorio Gassman plays the tight-lipped young man serving a prison term for being an unwitting accomplice in a robbery. While being transported one day he makes a dashing flight to freedom and back to his home in Louisiana. Barry Sullivan plays the officer assigned to bringing Gassman back. Thus a grim cat and mouse game gets under way.

Touches of sentiment relieve the more somber ingredients in the Jack Leonard screenplay. Most of them are provided by pretty-featured Polly Bergen, Sullivan's wife, who is in the habit of cooking bad meat loaf. Another feminine touch is provided by Mary Zavian, the earthy, sensual wife of Gassman.

When Sullivan invades Louisiana he finds some unhappy adventures awaiting him. He catches up with his quarry, only to lose him again and wind up with swamp fever. Subsequently the pursuit is continued through the bayous. Once Sullivan again captures Gassman he finds himself the captive of the bayous. The struggle to bring his prisoner out of the swamp-land is a herculean one marked by uncounted setbacks, such as alligators and quicksand.

Both men, confused and spent, are about ready to surrender to the swamps when help finally arrives. It's back to prison for Gassman, rehabilitation, and final release as a free man.

William Conrad provides an interesting sketch as an aide to Sullivan. William Grady, Jr., produced and Joseph H. Lewis directed.

Seen at the home office projection room. Reviewer's Rating: Very Good.—M. H.

Release date, May, 1953. Running time, 89 minutes. PCA No. 16122. General audience classification.
Jory.....Vittorio Gassman
Lt. Turner.....Barry Sullivan
Janet Turner.....Polly Bergen
William Conrad, Mary Zavian, Robert Burton, Harry Shannon, Jonathan Cott

The Bandits of Corsica

UA-Global—Swordplay in Corsica

Once again the freedom-loving citizens of Corsica call on one of the legendary Corsican Brothers to overthrow a tyrannical dictator and restore just rule to the people. Richard Greene accepts his role as the liberator and seems well on his way toward accomplishing his task when his twin brother, who was considered to be dead, stumbles on the scene and disrupts the crusade. Swordplay, knife throwing and a strange relationship between the brothers provide interest and keep the sketchy plot from losing its grip on the audience.

Greene, in his dual role, emerges as a convincing fighter and champion of the oppressed but his British approach to the portrayal leaves much to be desired. Paula Raymond, as the wife of the patriotic brother, decorates the production nicely and does an adequate acting job. Raymond Burr produces the desired villainous bearing required by the dictator role. Director Ray Nazzaro and Edward Small, producer, keep sufficient tension to maintain the adventure pace.

When Greene's twin recovers from an attack of amnesia he decides to kill his brother and take his wife for his own. The basis for his great hatred is an odd psychological twist which has him experience all the joys and sufferings of his brother. Even though the wicked brother makes the proceedings uncertain and filled with danger, the noble Corsican saves his people. When the mentally troubled twin tries to kill his brother one of the patriots ends the fight by killing him.

It is only in death that the twin can escape

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the double life he has been leading. He asks and receives his brother's forgiveness.

Seen at the home office projection room in New York. Reviewer's Rating: Good.—R. H. P.

Release date, February 27, 1953. Running time, 81 minutes. PCA No. 16162. General audience classification.

Mario.....Richard Greene
Christina.....Paula Raymond
Raymond Burr, Dona Drake, Raymond Greenleaf, Lee Van Cleef, Frank Puglia, Nestor Paiva, Peter Marmakos, Paul Cavanaugh, Peter Brocco, George Lewis, Clayton Moore, Virginia Brissac, Francis J. McDonald, Michael Ansara, William Forrest, John Pickard

Code Two

MGM—Motorcycle Cops

Here is an unassuming little saga about motorcycle cops, unique in that it adheres so closely to the formula lines which have all but disappeared in Hollywood today. It is slick, concise fiction, impeccably photographed and scored, and quite obviously aimed at the less sophisticated audiences who will find it clean and suspenseful.

The screenplay by Marcel Klaber dramatizes the lives of three recruits at the Los Angeles Police Academy. They are Ralph Meeker, brash, headstrong and something of a wolf; Robert Horton, quiet and unassuming and happily married to Sally Forrest, and Jeff Richards, the shy "kid" destined to meet a violent end. On graduation the three join the motorcycle corps—they like the uniform, the adventure and the high pay.

When Richard is murdered by black marauders while he and Meeker are on a joint patrol, the latter vows to catch the culprits, feeling, as he does, responsible for Richards' death. This involves a good deal of humdrum watching and waiting, but finally pays off when Meeker spots tire marks of the truck known to have run over Richards. The trail leads to the hideout of a bunch of modern-day cattle rustlers, who hijack local steers and sell the meat at today's fancy beef prices. The climax is a hair-raising fight, with fist and gun, in the meat processing plant with a vat of hot lye standing by to take the body of the loser.

The film is nicely paced and includes some interesting sequences on the training of motorcycle cops. In the supporting cast are Keenan Wynn, a mellow police sergeant; James Craig, and Elaine Stewart, girl friend of the ill-fated Richards. William Grady, Jr., produced and Fred M. Wilcox directed.

Seen at the MGM exchange in New York. Reviewer's Rating: Good.—VINCENT CANBY.

Release date, April, 1953. Running time, 69 minutes. PCA No. 16229. General audience classification.
Chuck O'Flair.....Ralph Meeker
Mary Hardley.....Sally Forrest
Jumbo.....Keenan Wynn
Russ Hardley.....Robert Horton
James Craig, Elaine Stewart, Jeff Richards, Robert Burton, Jonathan Cott, William Campbell, Fred Graham

Problem Girls

Columbia—School for Neurotics

Psychopathic ailments seem to be the by-word in this school melodrama written and produced by Aubrey Wisberg and Jack Pollexfen. The settings and characteristics are most depressing but may appeal to those who prefer productions that present an air of mystery and intrigue. There certainly is an over-abundance of neurotic misfits in this film; even the sympathetic and kindly professor is a wife-murderer who has served 20 years in a penal institution.

Ross Elliott, a young psychology instructor awaiting his license to practice medicine, provides the only touch of the normal in this school of mentally deficient young girls. Even though the students are ill, they possess a strange hold over the faculty since they come from wealthy families who pay exorbitant fees to the school rather than suffer the embarrassment of having their daughters committed to a state asylum. A senile alcoholic is the nominal head of a faculty of equally neurotic and abnor-

mal individuals who are otherwise unemployable.

Against this background, we find the young instructor attempting to care for the girls and decipher the reasons for the school mystery concerning the athletic instructor's wife. When he stumbles upon the nefarious plot of the school directors, Elliott suddenly finds himself involved in a case of murder, blackmail and a million dollar inheritance. The means by which he solves the mystery, rescues a drugged amnesia victim and assures the triumph of justice, take up the major portion of the film.

The acting, production and direction values are adequate. The story is a trifle uneven but there is sufficient excitement to develop interest.

Seen at the Columbia projection room in New York. Reviewer's Rating: Fair.—R. H. P.

Release date, April, 1953. Running time, 70 minutes. PCA No. 16038. General audience classification.

Miss Dixon.....Helen Walker
John Page.....Ross Elliott
Susan Morrow, Anthony Jochim, James Seay, Marjorie Stapp, Roy Regnier, Eileen Stevens, Tom Charlesworth, Beverly Garland, Joyce Jameson, Nan Leslie, Joyce Jarvis, Mara Corday, Tandra Quinn, Norma Eberhardt, Eric Colmar, Merritt Stone, Walter Bonn, John Oger, Gladys Kingston, Janey Ellis

On Top of Old Smoky

Columbia—Western

A Gene Autry Western is always fan-pleasing and "On Top of Old Smoky" is no exception. In formula fashion it throws together a lot of gumplay and hard riding and flavors it with occasional songs. The feminine touch is provided by Gail Davis, the comic touch by Smiley Burnette, and the musical touch by Autry and the Cass County Boys.

The screenplay, designed by Gerald Geraghty, centers around a toll road operated by Miss Davis. Forces of evil sabotage the road and a lot of skullduggery and murder break out. Autry goes to work digging out the villainy and finds that a wily old doctor is behind it all. His purpose is to get Miss Davis to sell the property because it contains valuable minerals. En route to the end in which justice triumphs there are some occasional injustices and frequent tiffuffs.

Others in the cast are Sheila Ryan, showgirl villainess; and Grandon Rhodes, the evil Doc.

A Gene Autry production, it was produced by Armand Schaefer and directed by George Archambaud.

Seen at the home office projection room. Reviewer's Rating: Good.—M. H.

Release date, March, 1953. Running time, 59 minutes. PCA No. 16108. General audience classification.
Gene Autry.....Gene Autry
Smiley Burnette.....Smiley Burnette
Gail Davis, Grandon Rhodes, Sheila Ryan, Kenne Duncan, Robert Rice, Zon Murray, Fred S. Martin, Jerry Scoggins, Bert Dodson, Cass County Boys

FOREIGN REVIEWS

JUSTICE IS DONE

Burstyn-Silver Films—
French with English Subtitles

Filled with touches of deft handling and realism, this French film of a trial is related in an interesting but somewhat extended fashion. In so far as character studies are concerned, an exemplary job is done in portraying the emotional composition of the various jurors. Somehow the film does not manage to establish a rapport with the audience, since the characterizations overshadow the movement of the main theme. The actors do a convincing job.

The focal point of the story—a mercy killing by the sick man's mistress—seems to serve as a limiting factor on the audience. Although justice triumphs in the end, it is quite an unsatisfactory if not unstable note upon which the story terminates.

After a short briefing on the French jury system is given in English, the audience is taken on a trip with the marshal as he sum-

mons the jurors. Here, we are given an insight into the background of each of the seven individuals who are to decide on the guilt of the accused. Director Andre Cayatte keeps the interest at a high point at this time with some realistic shots of the French.

Once the action switches to the court, the pace slows considerably. Each of the jurors interprets the facts presented in the light of his own difficulties. The accused is standing trial not to prove her innocence or guilt but to permit the court to philosophize on the moral acceptability of euthanasia. Robert Dorfmann produced the film.

Seen at a New York projection room. Reviewer's Rating: Very Good.—R. H. P.

Release date, March 2, 1953. Running time, 95 minutes. Adult audience classification.

Elsa.....Claude Nollier
Serge.....Michel Auclair
Jacques Castelot, Balpetre, Marcel Peres, Valentine Tessier, Jean-Pierre Grenier, Raymond Bussieres, Noel Roquevert, Jean Debucourt, Jean D'yd, Elisabeth Hardy, Agnes Delahaie, Annette Poivre, Leonce Corne, Nane Germon, Mouloudji, Marquerite Garcia, Juliette Faber, Claude Nicot, Madeleine Suffel, Emile Drain, Robert Moor, Marie-Louise Dodart, Dita Parlo

RAMUNTCHO

Arthur Davis—French with English Subtitles

Here is a film based on a famous French classic about an unusual group of people with an interesting background that just doesn't come off. It's a rambling, lengthy picture whose spasmodic moments of entertainment are provided by the customs, habits and games of the Basques who live in the Pyrenees Mountains.

The unusual title merely refers to the hero's name. Ramuntcho is a young man who has fallen in with a band of smugglers (a fairly likeable group as portrayed here) who carry their contraband across the border into Spain. He is in love with Gracieuse, whose mother bitterly opposes the match because Ramuntcho is an illegitimate child. His smuggling activities force him to join the Army, and he is sent to Saigon. Because of her loneliness and her mother's desire to marry her off, she joins a convent. However, everything works out satisfactorily after a few more melodramatic incidents.

The late Louis Jouvet, who was one of France's greatest actors, is given top billing but has very little to do as the chief of the smugglers. Francoise Rosay, who has been shuttling back and forth between the British and French studios, plays Gracieuse's adamant mother, while Nino Constantini gives a lackluster performance in the title role. Rene Barberis did both the directing and the adaptation.

Seen at the 55th Street Playhouse in New York. Reviewer's Rating: Average.—JAY REMER.

Release date, February, 1953. Running time, 89 minutes. General audience classification.
Icheoua.....Louis Jouvet
Dolores.....Francoise Rosay
Ramuntcho.....Nino Constantini
Madeline Orseray, Odile Rameau, Line Noro, Jean Brochard, Cambo, Genn, N. Morgillo, Pierre Simone, Frances Machnik, Aquistapace

ADVANCE SYNOPSIS

COW COUNTRY

(Allied Artists)

PRODUCER: Scott R. Dunlap. DIRECTOR: Lesley Selander. PLAYERS: Edmond O'Brien, Helen Westcott.

WESTERN. A depression hits the South Texas cattle country and all the ranchers are going bankrupt. The leader of the ranchers is forced to call his daughter back from school. Upon her return, she chooses between Edmond O'Brien and the mysteriously wealthy Bob Lowry for a husband. She picks Lowry who later proves to be a gangster and a perfidious fiancée. Learning of his treachery she returns to O'Brien who helps the ranchers clean the gangsters out of town.

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Ratings

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1734-1735, issue of February 21, 1953.

Feature Product by Company starts on Page 1725, issue of February 14, 1953.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
A									
ABBOTT & Costello Go to Mars (316) Univ.	Abbott & Costello	Apr., '53			Jan. 24 (S) 1694				
Abbott & Costello Meet Captain Kidd (208) (color)	WB	Dec. 27, '52	70m	Nov. 29	1622	AYC	A-1	Good	
Above and Beyond (313)*	MGM	Jan., '53	122m	Nov. 22	1613	AY	A-2	Very Good	
Affair in Trinidad* (501)	Col.	Sept., '52	98m	Aug. 2	1470	A	B	Fair	
Against All Flags (color) (305)*	Univ.	Jan., '53	83m	Nov. 29	1621	AY	A-2	Very Good	
All Ashore (color) (534)	Col.	Mar., '53	80m	Feb. 14	1717	AY	B	Very Good	
Allegheny Uprising (384)	RKO	(reissue) Sept., '52	81m	Oct. 28, '39					
Amazing Monsieur Fabre, The (Fr.) (Eng. Dial.)	Noel Meadow	Aug. 20, '52	90m	Aug. 30	1511		A-1	Very Good	
Androcles and the Lion (368)	RKO	Jan. 9, '53	98m	Nov. 22	1614	AY	B	Very Good	
Angel Face (312)	RKO	Feb. 11, '53	90m	Dec. 6	1629	A	B	Very Good	
Angel Street (Brit.)	Commercial	Nov. 10, '52	80m	Nov. 15	1607		A-2	Fair	
Anna (Ital.) (Eng. Dial.)	I.F.E.	Oct. 12, '52	111m	Aug. 9	1477		B	Good	
Annie Oakley (383)	RKO	(reissue) Sept., '52	91m	Nov. 9, '35					
Apache War Smoke (305)	MGM	Oct., '52	67m	Sept. 20	1533	AY	A-2	Good	
April in Paris (color) (209)*	WB	Jan. 3, '53	101m	Nov. 15	1605	AY	B	Excellent	
Arctic Flight (5210)	Mono.	Oct. 19, '52	78m	Aug. 2	1470		A-1	Good	
Arizona Outpost	RKO	June 25, '53							
Army Bound (5216)	Mono.	Oct. 5, '52	61m	July 12 (S) 1443			A-1		
Assignment-Paris (507)	Col.	Oct., '52	85m	Sept. 13	1525	AY	A-1	Good	
B									
BABES in Bagdad (color)	UA	Dec. 7, '52	79m	Dec. 20	1646	A	A-2	Fair	
Bachelor and the Bobby-Soxer (385)	RKO	(reissue) Dec. 5, '52	95m	June 7, '47				Excellent	
Bachelor in Paris (5213)	Lippert	Mar. 27, '53							
Bachelor Mother (386)	RKO	(reissue) Dec. 5, '52	82m	July 1, '39					
Bad and the Beautiful (315)*	MGM	Jan., '53	118m	Nov. 22	1613	A	B	Excellent	
Bad Blonde (5211)	Lippert	Apr. 24, '53							
Bandits of Corsica, The	UA	Feb. 27, '53	81m	Mar. 14	1758			Good	
Battle Circus	MGM	Mar., '53	90m	Jan. 31	1701		B	Very Good	
Battle Zone (5301)	AA	Oct. 26, '52	82m	Oct. 18	1565		A-1	Very Good	
Beautiful But Dangerous	RKO	Apr. 1, '53	89m	Nov. 1 (S) 1591			A-2	Good	
Beauty and the Devil (Fr.)	Davis	Sept. 1, '52	95m	Aug. 30	1510		A-2	Excellent	
Because of You (302)	Univ.	Nov., '52	95m	Oct. 11	1558	AY	A-2	Good	
Because You're Mine (color) (304)	MGM	Oct., '52	103m	Sept. 6	1517	AYC	A-1	Excellent	
Bellissima (Ital.)	I.F.E.	Mar., '53	108m	Feb. 14	1717			Very Good	
Berliner, The (Ger.)	Burstyn	Oct., '52	80m	Nov. 1	1590			Fair	
Beware, My Lovely (302)	RKO	Sept., '52	77m	Aug. 2	1470	AY	A-2	Good	
Big Jim McLain (201)	WB	Aug. 30, '52	90m	Aug. 30	1509	AY	A-1	Good	
Big Sky, The (361)	RKO	Aug., '52	122m	July 12	1441	AY	A-2	Excellent	
Black Castle, The (304)	Univ.	Dec., '52	81m	Oct. 25	1582	AY	A-2	Good	
Blackbeard, the Pirate (color) (307)	RKO	Dec. 25, '52	99m	Dec. 6	1629	AY	B	Good	
Blazing Forest, The (color) (5207)	Para.	Dec., '52	90m	Sept. 27	1541	AYC	A-1	Very Good	
Blood on the Moon	RKO	(reissue) Mar. 27, '53							
Bloodhounds of Broadway (C) (236)	20th-Fox	Nov., '52	90m	Nov. 1	1589	AY	B	Very Good	
Blue Canadian Rockies (4782)	Col.	Nov., '52	58m	Nov. 22	1614	AYC	A-1	Good	
Blue Gardenia, The (215)	WB	Mar. 28, '53	90m	Mar. 14	1758			Good	
Bonzo Goes to College (232)	Univ.	Sept., '52	80m	Aug. 30	1509	AYC	A-1	Very Good	
Botany Bay (color)	Para.	Not Set		Feb. 7 (S) 1711					
Brandy for the Parson (Brit.)	Mayer-Kingsley	Aug., '52	75m	Aug. 30	1511		A-2	Good	
Breaking the Sound Barrier (Brit.)	UA	Dec. 21, '52	115m	Nov. 15	1605	AY	A-1	Excellent	
Bright Road (form. See How They Run)	MGM	Apr., '53		Jan. 24 (S) 1694					
Bwana Devil (color)	UA	Mar. 13, '53	79m	Dec. 13	1637		A-2		
By the Light of the Silvery Moon (color)	WB	Not Set							
C									
CALL Me Madam (color) (311)	20th-Fox	Apr., '53	114m	Mar. 7	1749			Excellent	
Call of the Wild (350)	20th-Fox	(reissue) Mar., '53	81m						
Canyon Ambush (5244)	Mono.	Oct. 12, '52	53m	Aug. 30 (S) 1511					

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Captain Kidd (5210)	Lippert	Randolph Scott-C. Laughton (reissue)	Dec. 12, '52	89m	Aug. 5, '45			
Captain Pirate (color) (431)	Col.	Louis Hayward-Patricia Medina	Aug., '52	85m	July 26	AYC		Good
Captive Woman (306)	RKO	Margaret Field-Robert Clarke	Oct., '52	65m	Oct. 4		B	Fair
Caribbean (C) (5202)	Para.	Arlene Dahl-John Payne	Sept., '52	97m	Aug. 2	AY	A-2	Very Good
Carrie (5123)	Para.	Jennifer Jones-Laurence Olivier	Aug., '52	118m	June 14	AY	B	Excellent
Casque D'Or (Fr.)	Discina	Simone Signoret-Claude Dauphin	Aug. 18, '52	96m	Sept. 6			Good
Castle in the Air (Brit.)	Stratford	David Tomlinson-Margaret Rutherford	Dec. 26, '52	92m	Jan. 10			Good
Cattle Town (207)	WB	Dennis Morgan-Philip Carey	Dec. 6, '52	71m	Nov. 22	AYC	A-1	Good
Chu Chin Chow (5215)	Lippert	Anna May Wong (reissue)	Apr. 10, '53					
City Beneath the Sea (308) (C)	Univ.	Robert Ryan-Mala Powers	Mar., '53	87m	Feb. 7	AY	B	Very Good
Cleopatra (5208)	Para.	Claudette Colbert-H. Wilcoxon (reissue)	Dec., '52	104m	Aug. 25, '34			
Clouded Yellow, The (Brit.) (509)	Col.	Jean Simmons-Trevor Howard	Aug., '52	89m	Oct. 6, '51	AY	A-2	Good
Clown, The (316)	MGM	Red Skelton-Timmy Considine	Jan. 6, '53	92m	Dec. 27	AY	B	Very Good
Code Two	MGM	Ralph Meeker-Sally Forrest	Apr., '53	69m	Mar. 14			Good
Come Back, Little Sheba (5213)	Para.	Burt Lancaster-Shirley Booth	Feb., '53	99m	Nov. 29	A	B	Excellent
Come on Texas	WB	Randolph Scott-Phyllis Kirk	Not Set		Feb. 14	(S) 1718		
Confidentially Connie	MGM	Janet Leigh-Van Johnson	Mar., '53	71m	Jan. 17		A-1	Good
Count the Hours	RKO	Teresa Wright-MacDonald Carey	Apr. 1, '53	74m	Feb. 28			Good
Cow Country (5310)	AA	Edmond O'Brien-Helen Westcott	Apr. 26, '53		Mar. 14	(S) 1759		
Crimson Pirate (color) (202)*	WB	Burt Lancaster-Eva Bartok	Sept. 27, '52	104m	Aug. 30	AYC	A-1	Very Good
Cry of the Hunted	MGM	Vittorio Gassman-Polly Bergen	May, '53	80m	Mar. 14			Very Good
Cry, the Beloved Country (Brit.)	UA	Canada Lee-Sidney Poitier	Aug. 22, '52	96m	Jan. 26		A-2	Excellent
Cupboard Was Bare, The (Fr.)	Hakim	Fernandel-Berthe Bovy	Nov., '52	82m	Nov. 15			Good
Curtain Up (Brit.)	Meadow	Robert Morley-Margaret Rutherford	Feb., '53	82m	Feb. 7			Excellent
D								
DEAD Man's Trail (5243)	Mono.	Johnny Mack Brown-Barbara Allen	Sept. 21, '52	59m	May 17	(S) 1367	A-1	
Desert Legion (C) (315)	Univ.	Alan Ladd-Arlene Dahl	Apr., '53	86m	Mar. 14			Good
Desert Rats, The	20th-Fox	Robert Newton-James Mason	Apr., '53		Jan. 24	(S) 1695		
Desert Song, The (color)	WB	Kathryn Grayson-Gordon MacRae	Not Set		Jan. 10	(S) 1679		
Desperadoes Outpost (5174)	Rep.	Allen Rocky Lane	Oct. 8, '52	54m	Oct. 11	AYC	A-1	Good
Desperate Search, The (314)	MGM	Howard Keel-Jane Greer	Jan., '53	71m	Nov. 29	AY	B	Good
Destination Gobi (color) (313)	20th-Fox	Richard Widmark-Don Taylor	Mar., '53	89m	Feb. 28			Good
Devil Makes Three, The (302)	MGM	Gene Kelly-Pier Angeli	Sept., '52	96m	Aug. 16	AY	A-2	Very Good
Diplomatic Courier (222)	20th-Fox	Tyrone Power-Patricia Neal	July, '52	97m	June 21	AY	A-2	Good
Don't Bother to Knock (224)	20th-Fox	Richard Widmark-Marilyn Monroe	Aug., '52	76m	July 19	A	B	Very Good
Down Among the Sheltering Palms (C)	20th-Fox	Mitzi Gaynor-David Wayne	Not Set	87m	Jan. 12, '52	(S) 1186		
Dream Wife	MGM	Cary Grant-Deborah Kerr	May, '53	101m	Mar. 14		B	Very Good
Dreamboat (223)	20th-Fox	Clifton Webb-Ginger Rogers	Aug., '52	83m	July 26	AY	A-2	Excellent
Duel at Silver Creek, The (C) (228)	Univ.	Audie Murphy-Faith Domergue	Aug., '52	77m	July 12	AY	A-1	Good
Duel Without Honor (Ital.)	I.F.E.	Massimo Girotti	Mar., '53					
E								
EIGHT Iron Men (515)	Col.	Bonar Colleano-Arthur Franz	Dec., '52	80m	Oct. 25	1581	AY	A-2
Encore (Brit.) (5122)	Para.	Roland Culver-Glynis Johns	July, '52	90m	Apr. 5	1305	AY	A-2
Everything I Have Is Yours (C) (306)	MGM	Marge and Gower Champion	Oct., '52	92m	Sept. 27	1541	AYC	A-2
F								
FACE to Face (309)	RKO	James Mason-Robert Preston	Nov. 14, '52	92m	Nov. 15	1606	AY	B
Fair Wind to Java (color)	Rep.	Fred MacMurray-Vera Ralston	Not Set					Excellent
Fargo (5226)	Mono.	Bill Elliott-Phyllis Coates	Sept. 7, '52	69m	Sept. 13	1526		Good
Farmer Takes a Wife (color) (307)	20th-Fox	Betty Grable-Dale Robertson	May, '53		Dec. 6	(S) 1630	A-1	
Fast Company	MGM	Howard Keel-Nina Foch	May, '53		Feb. 14	(S) 1718		
Father's Dilemma (Ital.)	Davis	Aldo Fabrizi-Gaby Morlay	Sept., '52	88m	Oct. 4	1550	AYC	B
Fearless Fagan (241)	MGM	Janet Leigh-Carleton Carpenter	Aug., '52	79m	July 12	1441		Very Good
Feudin' Fools (5213)	Mono.	Leo Gorcey-Huntz Hall	Sept. 21, '52	63m	July 5	(S) 1434	A-1	
Five Angles on Murder (Brit.) (form. Woman in Question)	Col.	Jean Kent-Dirk Bogarde	Mar., '53	88m	Feb. 23, '52	1246	A	B
5000 Fingers of Dr. T, The (C)	Col.	Peter Lind Hayes-Mary Healy	Not Set		Jan. 10	(S) 1679	A-1	Good
Flat Top (color) (5201)	AA	Sterling Hayden-Richard Carlson	Nov. 30, '52	85m	Nov. 22	1614	AY	A-1
Flowers of St. Francis (Ital.)	Burstyn	Aldo Fabrizi	Oct. 6, '52	85m	Oct. 11	1559		Very Good
Forbidden Games (Fr.)	Times	Brigitte Fossey-Georges Poujouly	Dec., '52	89m	Dec. 20	1647		Fair
Fort Apache	RKO	John Wayne-Henry Fonda (reissue)	Mar. 27, '53					Excellent
Fort Vengeance (color) (5303)	AA	James Craig-Rita Moreno	Mar. 29, '53					
Four Poster, The (519)	Col.	Rex Harrison-Lilli Palmer	Jan., '53	103m	Oct. 11	1558	A	A-2
Francis Covers the Big Town	Univ.	Donald O'Connor-Yvette Dugay	Not Set		Mar. 22	(S) 1291		Excellent
G								
GAMBLER and the Lady (5204)	Lippert	Dane Clark	Dec. 26, '52	71m	Dec. 20	1646		Average
Girl Next Door, The (C)	20th-Fox	June Haver-Dan Dailey	June, '53		Feb. 14	(S) 1718		
Girl Who Had Everything	MGM	Elizabeth Taylor-Fernando Lamas	Mar., '53	69m	Mar. 7	1750		Good
Girls in the Night (311)	Univ.	Joyce Holden-Glenda Farrell	Feb., '53	83m	Jan. 17	1686	AY	Good
Girls of Pleasure Island (5215) (color)	Para.	Don Taylor-Leo Genn	Apr., '53	95m	Feb. 28	1742		Good
Glass Wall, The	Col.	Gloria Grahame-Vittorio Gassman	Apr., '53	80m	Mar. 7	1750		Good
Golden Arrow, The	UA	Burgess Meredith-Jean Pierre Aumont	Mar. 20, '53					
Golden Hawk, The (color) (508)	Col.	Sterling Hayden-Rhonda Fleming	Oct., '52	83m	Sept. 13	1525	AY	B
Great White Hunter (form. Macomber Affair) (5209)	Lippert	Gregory Peck-Joan Bennett (reissue)	Dec. 12, '52	89m	Feb. 1, '47			Good
Greatest Show on Earth (C)* (5129)	Para.	All-Star Cast	July, '52	153m	Jan. 5	1177	AYC	B
Guerrilla Girl	UA	Helmut Dantine	Jan. 23, '53	81m	Jan. 24	(S) 1694		Superior
Guest Wife	UA	Claudette Colbert-D. Ameche (reissue)	Sept. 5, '52	90m	July 28, '45			Excellent
Gunfighter, The (348)	20th-Fox	Gregory Peck-Jean Parker (reissue)	Jan., '53	84m				
Gunsmoke (color) (312)	Univ.	Audie Murphy-Susan Cabot	Mar., '53	79m	Feb. 7	1710	B	Very Good
H								
HANGMAN'S Knot (color) (512)	Col.	Randolph Scott-Donna Reed	Jan., '53	84m	Nov. 1	1589	AY	A-2
Hans Christian Andersen (color) (351)*	RKO	Danny Kaye-Farley Granger	Dec. 19, '52	112m	Nov. 29	1621	AYC	A-1
Happy Time, The (506)	Col.	Charles Boyer-Louis Jourdan	Dec., '52	94m	Aug. 16	1485	AY	A-2
Hellgate (5113)	Lippert	Sterling Hayden-Joan Leslie	Sept. 5, '52	87m	Aug. 23	1502	B	Very Good

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Hiewatha (color) (5202)	AA	Vincent Edwards-Yvette Dugay	Dec. 28, '52	80m	Dec. 20	1645	AYC	A-1 Excellent
High Noon*	UA	Gary Cooper-Grace Kelly	July 30, '52	85m	May 3	1349	AY	A-2 Very Good
Hitch-Hiker, The	RKO	Edmond O'Brien-Frank Lovejoy	Mar. 20, '53	71m	Jan. 17	1686		A-2 Good
Hoaxers, The (319)	MGM	Guest Narrators	Jan. 30, '53	36m				
Homesteaders, The (5323)	AA	Bill Elliott	Feb. 8, '53					
Horizons West (235) (color)	Univ.	Robert Ryan-Julia Adams	Oct., '52	81m	Sept. 20	1534	A	A-2 Good
Hour of 13, The (309)	MGM	Peter Lawford-Dawn Addams	Nov., '52	80m	Oct. 4	1549	AY	A-2 Good
House of Wax (3D) (color) (218)	WB	Vincent Price-Phyllis Kirk	Not Set					
Hurricane Smith (color) (5204)	Para.	Yvonne De Carlo-John Ireland	Oct., '52	90m	Sept. 13	1525	AY	B Good
I								
I CONFESS (213)	WB	Montgomery Clift-Anne Baxter	Feb. 28, '53	95m	Feb. 7	1709		A-2 Excellent
I Don't Care Girl, The (C) (302)	20th-Fox	Mitzi Gaynor-David Wayne	Jan., '53	78m	Dec. 27	1662	AY	B Very Good
I Love Melvin (color)	MGM	Donald O'Connor-Debbie Reynolds	Mar., '53	77m	Feb. 7	1710		Good
I'll Get You (5206)	Lippert	George Raft-Sally Gray	Jan. 16, '53	79m	Feb. 7	1710		Good
Importance of Being Earnest (C) (381) (Brit.)	U-I	Michael Redgrave-Joan Greenwood	Dec. 22, '52	95m	Dec. 27	1661	AY	A-2 Excellent
Invader from Mars (314) (color)	20th-Fox	Helene Carter-Arthur Franz	May, '53					
Invasion U.S.A. (513)	Col.	Gerald Mohr-Peggie Castle	Dec., '52	74m	Dec. 6	1630	AY	B Average
Iron Mistress, The (C) (206)*	WB	Alan Ladd-Virginia Mayo	Nov. 22, '52	110m	Oct. 18	1565	AY	A-2 Very Good
Island of Desire (C)	UA	Linda Darnell-Tab Hunter	Aug. 4, '52	93m	Aug. 2	1470	A	B Fair
It Grows on Trees (303)	Univ.	Irene Dunne-Dean Jagger	Nov., '52	84m	Nov. 1	1589	AYC	A-1 Excellent
It's in the Bag	UA	Fred Allen-Jack Benny	(reissue) Sept. 5, '52	87m	Feb. 17, '45			Excellent
Ivanhoe (color) (307)*	MGM	Robert Taylor-Elizabeth Taylor	Feb. 20, '53	106m	June 21	1417	AYC	A-1 Excellent
J								
JALOPY (5318)	AA	Bowery Boys	Mar. 1, '53					
Jamaica Run (C)	Para.	Ray Milland-Arlene Dahl	May, '53		Jan. 24	(S) 1694		
Jazz Singer, The (color) (212)	WB	Danny Thomas-Peggy Lee	Feb. 14, '53	107m	Jan. 10	1677	AY	A-1 Very Good
Jeopardy (317)	MGM	Barbara Stanwyck-Barry Sullivan	Feb., '53	69m	Jan. 24	1693		B Good
Jumping Jacks (5121)*	Para.	Dean Martin-Jerry Lewis	July, '52	96m	June 7	1389	AYC	A-1 Excellent
Jungle, The (5112)	Lippert	Rod Cameron-Cesar Romero	Aug. 1, '52	74m	Aug. 23	1503		A-1 Good
Jungle Girl (5208)	AA	Johnny Sheffield	Dec. 7, '52	70m				
Just for You (color) (5201)*	Para.	Bing Crosby-Jane Wyman	Sept., '52	104m	Aug. 2	1469	AYC	A-2 Excellent
Justice Is Done (Fr.)	Burstyn	Claude Nollier-Michel Auclair	Mar., '53	95m	Mar. 14	1759		Very Good
K								
KANSAS City Confidential	UA	John Payne-Coleen Gray	Jan. 16, '53	98m	Nov. 15	1606	A	B Fair
Kansas Pacific (5302) (color)	AA	Sterling Hayden-Eve Miller	Feb. 22, '53		Aug. 30	(S) 1511		A-1
Kid Out of Broken Gun (481)	Col.	Charles Starrett-Smiley Burnette	Aug., '52	56m	Aug. 16	1485	AY	A-1 Good
L								
LADY in the Iron Mask (218) (C)	20th-Fox	Louis Hayward-Patricia Medina	July, '52	78m	June 14	1398	AY	A-1 Good
Lady Wants Mink (color)	Rep.	Ruth Hussey-Dennis O'Keefe	Mar. 5, '53	92m	Feb. 14	(S) 1718		
Last of the Comanches (C) (511)	Col.	Broderick Crawford-Barbara Hale	Feb., '53	85m	Jan. 3	1669	AYC	A-1 Good
Last Train from Bombay (504)	Col.	Jon Hall-Lisa Ferraday	Aug., '52	72m	Aug. 2	1471	AY	A-1 Average
Lawless Breed (color) (306)	Univ.	Rock Hudson-Julia Adams	Jan., '53	83m	Dec. 6	1629	AY	A-2 Very Good
Leonardo Da Vinci (color)	Pictura	Documentary	Jan. 1, '53	70m	Nov. 29	1622		A-1 Very Good
Les Miserables (225)	20th-Fox	Michael Rennie-Debra Paget	Aug., '52	104m	July 26	1462	AY	A-2 Good
Lili (color)	MGM	Leslie Caron-Mel Ferrer	Spec.	81m	Mar. 14	1757		A-2 Excellent
Limelight	UA	Charles Chaplin-Claire Bloom	Feb. 6, '53	143m	Oct. 11	1557	AY	B Excellent
Little World of Don Camillo (Ital.-Fr.)	I.F.E.	Fernandel-Gino Cervi	Jan., '53	103m	Jan. 24	1694		A-2 Very Good
Look Who's Laughing (381)	RKO	Lucille Ball-Edgar Bergen	(reissue) Aug., '52	79m	Sept. 20, '41			
Lost in Alaska (229)	Univ.	Abbott & Costello-Mitzi Green	Aug., '52	76m	July 26	1462	AY	A-2 Good
Lovely to Look At (color) (237)*	MGM	Kathryn Grayson-Howard Keel	July, '52	102m	May 31	1381	AY	A-2 Excellent
Lure of the Wilderness (227) (C)	20th-Fox	Jean Peters-Jeffrey Hunter	Sept., '52	92m	July 26	1461	AY	A-1 Very Good
Lusty Men, The (304)	RKO	Susan Hayward-Robert Mitchum	Oct., '52	113m	Sept. 27	1542	AY	A-2 Good
Luxury Girls	UA	Susan Stephen	Jan. 30, '53	96m	Mar. 7	1751		Fair
M								
MA AND PA Kettle on Vacation (314)	Univ.	Marjorie Main-Percy Kilbride	Apr., '53	75m	Mar. 7	1749		Very Good
Magic Box, The (Brit.) (C)	Mayer-Kingsley	Robert Donat	Sept. 24, '52	93m	Sept. 20	1534		A-1 Good
Magnetic Monster, The	UA	Richard Carlson-Jean Byron	Feb. 18, '53	76m	Feb. 14	1717		A-1 Very Good
Man Behind the Gun (C) (211)	WB	Randolph Scott-Patricia Wymore	Jan. 31, '53	82m	Dec. 27	1662	A	B Good
Man on a Tightrope (315)	20th-Fox	Fredric March-Terry Moore	Apr., '53					
Man with the Gray Glove (Ital.)	IFE	Annette Bach-Mario Del Monaco	Jan., '53	102m	Jan. 10	1678		B Good
Marika (German) (color)	Brill	Fred Liewehr-Harry Fuss	Feb., '53	78m	Feb. 28	1743		Fair
Marksmen, The (5333)	AA	Wayne Morris	Apr. 5, '53					
Marshal of Cedar Rock (5241)	Rep.	Allan Rocky Lane	Feb. 1, '53	54m	Feb. 28	1742		A-1 Good
Maverick, The (5322)	AA	Bill Elliott	Dec. 14, '52	71m	Jan. 3	1669		Average
Meet Me at the Fair (C) (307)	Univ.	Dan Dailey-Diana Lynn	Jan., '53	87m	Dec. 13	1637	AYC	A-1 Very Good
Member of the Wedding (521)	Col.	Ethel Waters-Julie Harris	Mar. 6, '53	91m	Dec. 20	1645	A	A-2 Good
Merry Widow, The (color)* (301)	MGM	Lane Turner-Fernando Lamas	Sept., '52	103m	July 12	1441	AYC	A-2 Excellent
Merry Wives of Windsor (Ger.)	Central	Sonja Ziemann-Paul Esser	Sept. 20, '52	93m	Sept. 27	1542		Good
Million Dollar Mermaid (C) (312)*	MGM	Esther Williams-Victor Mature	Dec., '52	115m	Nov. 8	1597	AYC	A-1 Good
Miracle of Fatima (color) (203)	WB	Gilbert Roland-Angela Clark	Oct. 11, '52	102m	Aug. 23	1501	AY	A-1 Superior
Mississippi Gambler (color) (310)*	Univ.	Tyrone Power-Piper Laurie	Feb., '53	98m	Jan. 10	1677	AY	B Very Good
Mr. Walkie Talkie (5203)	Lippert	Coe Sawyer-William Tracy	Nov. 28, '52	65m	Dec. 6	1630		Average
Monkey Business (230)	20th-Fox	Jerry Grant-Marilyn Monroe	Sept., '52	97m	Sept. 6	1517	AY	B Excellent
Monsoon (color)	UA	Ursula Thiess-Diana Douglas	Dec. 14, '52	79m	Feb. 7	1711		B Fair
Montana Belle (color) (308)	RKO	Jane Russell-George Brent	Nov., '52	81m	Nov. 1	1589	AY	B Good
Montana Incident (5253)	Mono.	Whip Wilson	Aug. 10, '52	54m	Aug. 30	1510		A-1 Fair
Moulin Rouge (C)	UA	Jose Ferrer-Collette Marchand	Mar., '53	118m	Dec. 27	1661		B Excellent
My Cousin Rachel (301)*	20th-Fox	Olivia de Havilland-Richard Burton	Jan., '53	98m	Dec. 27	1662	AY	A-2 Very Good
My Darling Clementine (351)	20th-Fox	Henry Fonda-Linda Darnell	(reissue) Mar., '53	97m				
My Man and I (303)	MGM	Shelley Winters-Wendell Corey	Sept., '52	99m	Aug. 23	1502	AY	A-2 Very Good
My Pal Gus (233)	20th-Fox	Richard Widmark-Joanne Dru	Dec., '52	83m	Nov. 15	1606	AY	B Very Good
My Wife's Best Friend (231)	20th-Fox	Anne Baxter-Macdonald Carey	Oct., '52	87m	Oct. 11	1558		B Good

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NAKED Spur, The (color) (318)*	MGM	James Stewart-Janet Leigh	Feb., '53	91m	Jan. 17	1685	A	A-2	Excellent
Never Let Me Go	MGM	Clark Gable-Gene Tierney	May, '53		Jan. 24	(S) 1694			
Never Wave at a Wac	RKO	Rosalind Russell-Paul Douglas	Jan. 28, '53	87m	Dec. 20	1645		B	Excellent
Niagara (color) (306)*	20th-Fox	Marilyn Monroe-Joseph Cotten	Feb., '53	89m	Jan. 24	1693	A	B	Very Good
Night Without Sleep (235)	20th-Fox	Gary Merrill-Linda Darnell	Nov., '52	77m	Oct. 4	1550	A	B	Average
Night Without Stars	RKO	David Farrar-Nadia Gray	Mar. 6, '53						
No Holds Barred (5214)	AA	Leo Gorcey	Nov. 23, '52	66m	Sept. 20	(S) 1534		A-2	
No Time for Flowers (313)	RKO	Viveca Lindfors-Paul Christian	Jan. 31, '53	83m	Dec. 6	1629	AY	A-2	Good
O									
O. HENRY's Full House (228)	20th-Fox	All Star Cast	Sept., '52	111m	Aug. 23	1501	AY	A-2	Excellent
Of Love and Bandits (Ital.)	I.F.E.	Amedeo Nazzari	Jan., '53	98m	Jan. 24	1694		C	Fair
Off Limits (5216)	Para.	Bob Hope-Marilyn Maxwell	Apr., '53	89m	Feb. 7	1709			Excellent
Old Overland Trail (5146)	Rep.	Rex Allen	Feb. 25, '53	60m	Feb. 28	1742			Good
On Top of Old Smoky (5782)	Col.	Gene Autry	Mar., '53	59m	Mar. 14	1759			Good
One Girl's Confession (528)	Col.	Hugo Haas-Cleo Moore	Apr., '53	74m	Mar. 7	1751			Good
One Minute to Zero (301)	RKO	Robert Mitchum-Ann Blyth	Aug., '52	105m	July 19	1454	AY	A-1	Good
Operation Secret (205)	WB	Cornel Wilde-Phyllis Thaxter	Nov. 8, '52	108m	Oct. 11	1558	AY	B	Very Good
Outpost in Malaya (Brit.)	UA	Claudette Colbert-Jack Hawkins	Nov. 21, '52	88m	Nov. 15	1606	AY	A-2	Good
Overland Trail Riders	Rep.	Rex Allen	Not Set		Jan. 10	(S) 1679			
P									
PAOLO & Francesca (Ital.)	I.F.E.	Odile Versois-Andrea Checchi	Feb. 13, '53	92m	Feb. 14	1718			Average
Park Row	UA	Gene Evans-Mary Welch	Aug. 12, '52	83m	Aug. 9	1477	AY	A-2	Good
Pathfinder, The (color) (516)	Col.	George Montgomery-Helena Carter	Jan., '53	78m	Dec. 20	1646	AY	A-1	Good
Perils of the Jungle (5214)	Lippert	Clyde Beatty (reissue)	Mar. 20, '53	63m					
Peter Pan (color)	RKO	All Cartoon Feature	Feb. 5, '53	75 1/2m	Jan. 17	1685		A-1	Excellent
Pickup on South Street	20th-Fox	Richard Widmark-Jean Peters	Not Set		Feb. 14	(S) 1718			
Plymouth Adventure (color) (310)*	MGM	Spencer Tracy-Gene Tierney	Nov., '52	104m	Oct. 25	1581	AYC	A-2	Excellent
Pony Express (color) (5217)	Para.	Charlton Heston-Rhoda Fleming	Apr., '53	101m	Mar. 7	1750			Very Good
Pony Soldier (C) (237)	20th-Fox	Tyrone Power-Cameron Mitchell	Nov., '52	82m	Nov. 8	1597	AYC	A-1	Excellent
Port Sinister	RKO	James Warren	Apr. 10, '53	65m	Feb. 21	1735			Fair
Powder River	20th-Fox	Rory Calhoun-Corinne Calvet	June, '53		Feb. 28	(S) 1743			
President's Lady, The (312)	20th-Fox	Susan Hayward-Charlton Heston	Apr., '53	96m	Mar. 7	1750			Good
Prince of Pirates (color) (524)	Col.	John Derek	Mar., '53	80m	Feb. 7	1710		B	Good
Prisoner of Zenda (color) (308)*	MGM	Stewart Granger-Deborah Kerr	Nov., '52	101m	Oct. 18	1565	AYC	A-1	Very Good
Problem Girls	Col.	Helen Walker-Ross Elliott	Apr., '53	70m	Mar. 14	1759			Fair
Promoter, The (Brit.) (285)	Univ.	Alec Guinness-Valerie Hobson	Oct. 28, '52	88m	Oct. 25	1581	AY	A-1	Excellent
Q									
QUIET Man, The (color)* (5108)	Rep.	John Wayne-Maureen O'Hara	Spec.	129m	May 17	1365	AY	A-2	Superior
Quo Vadis (color)* (218)	MGM	Robert Taylor-Deborah Kerr	Spec.	168m	Nov. 24	1118	AY	A-1	Superior
R									
RAIDERS, The (C) (301)	Univ.	Richard Conte-Viveca Lindfors	Nov., '52	80m	Oct. 11	1558	AY	A-2	Very Good
Rainbow 'Round My Shoulder (C) (503)	Col.	Frankie Laine-Billy Daniels	Sept., '52	78m	Aug. 9	1477	AY	A-1	Good
Ramuntcho (Fr.)	Davis	Louis Jouvet	Feb., '53	89m	Mar. 14	1759			Average
Redhead from Wyoming (color) (309)	Univ.	Maureen O'Hara-Alex Nicol	Jan., '53	80m	Dec. 20	1645	AY	A-2	Good
Ride the Man Down (color) (5202)	Rep.	Brian Donlevy-Forest Tucker	Jan. 1, '53	90m	Nov. 1	1590	AYC	A-1	Good
Ring, The	UA	Gerard Mohr-Rita Moreno	Sept. 26, '52	79m	Aug. 30	1510	AY	A-2	Good
Road to Bali (color) (5209)*	Para.	Bing Crosby-Bob Hope	Jan., '53	90m	Nov. 22	1613	AYC	A-2	Excellent
Rogue's March (320)	MGM	Peter Lawford-Janice Rule	Feb., '53	84m	Jan. 3	1669		A-1	Very Good
Rose Bowl Story, The (C) (5204)	Mono.	Marshall Thompson-Vera Miles	Aug. 24, '52	73m	Aug. 30	1509		A-1	Excellent
Ruby Gentry (303)	20th-Fox	Jennifer Jones-Charlton Heston	Jan., '53	82m	Dec. 27	1662	A	B	Good
S									
SALOME (color) (545)	Col.	Rita Hayworth-Stewart Granger	Apr., '53	103m	Mar. 14	1757			Excellent
San Antonio (5203)	Rep.	Rod Cameron-Arlene Whelan	Feb. 15, '53	90m	Mar. 7	1751			Good
Savage, The (color) (5206)	Para.	Charlton Heston-Susan Morrow	Nov., '52	95m	Sept. 20	1534	AYC	A-1	Good
Savage Mutiny (539)	Col.	Johnny Weissmuller	Mar., '53	73m	Jan. 17	1687	AY	A-1	Fair
Scared Stiff	Para.	Martin & Lewis-Lizabeth Scott	Not Set		Jan. 10	(S) 1679			
Scotland Yard Inspector (5202)	Lippert	Cesar Romero-Lois Maxwell	Oct. 31, '52	73m	Nov. 29	1623			Fair
Sea Around Us, The (color)	RKO	Documentary	Apr. 22, '53	61m	Jan. 17	1686			Very Good
Sea Tiger (5218)	Mono.	John Archer-Marguerite Chapman	July 27, '52	71m	Aug. 30	1510		A-2	Good
Secret Flight (Brit.)	Unity	Ralph Richardson-Raymond Huntley	Aug., '52	74m	July 12	1442			Good
Secret People (Brit.) (5116)	Lippert	Valentina Cortesa-Audrey Hepburn	Aug. 29, '52	87m	Aug. 30	1510		A-2	Fair
Seminole (color) (313)	Univ.	Rock Hudson-Barbara Hale	Mar., '53	86m	Feb. 21	1733		A-2	Very Good
Sextette (Fr.)	Davis	A. Rignault-Yvonne Gaudeau	Feb., '53	90m	Mar. 7	1751			Good
Shane (color)	Para.	Alan Ladd-Jean Arthur	Not Set		Apr. 19	(S) 1323			
She's Back on Broadway (color) (214)	WB	Virginia Mayo-Gene Nelson	Mar. 14, '53	95m	Jan. 24	1693			Good
Silver Whip (309)	20th-Fox	Rory Calhoun-Dale Robertson	Feb., '53	73m	Feb. 7	1710	AYC	A-1	Good
Sky Full of Moon (311)	MGM	Carleton Carpenter-Jan Sterling	Dec., '52	73m	Nov. 8	1597	AY	A-2	Fair
Small Town Girl (color)	MGM	Jane Powell-Farley Granger	Apr., '53	93m	Feb. 28	1741			Excellent
Snows of Kilimanjaro (color)	20th-Fox	Gregory Peck-Susan Hayward	(Spec.)	114m	Sept. 20	1533	AY	B	Excellent
Sombrero (color)	MGM	Ricardo Montalban-Cyd Charisse	Apr. 3, '53	103m	Feb. 28	1741			Excellent
Somebody Loves Me (color) (5203)	Para.	Betty Hutton-Ralph Meeker	Oct., '52	97m	Aug. 23	1501	AY	A-2	Very Good
Something for the Birds (238)	20th-Fox	Victor Mature-Patricia Neal	Oct., '52	81m	Oct. 11	1558	AY	A-1	Good
Son of Ali Baba (color) (231)	Univ.	Tony Curtis-Piper Laurie	Sept., '52	75m	Aug. 23	1502	AYC	A-2	Good
Son of Paleface (color) (5124)*	Para.	Bob Hope-Jane Russell	Aug., '52	104m	July 19	1453	AY	B	Excellent
Son of the Renegade	UA	John Carpenter-Lori Irving	Mar. 27, '53					A-1	
South Pacific Trail (5145)	Rep.	Rex Allen	Oct. 20, '52	60m	Nov. 15	1606	AYC	A-2	Fair
Springfield Rifle (C) (204)	WB	Gary Cooper-Phyllis Thaxter	Oct. 25, '52	93m	Oct. 4	1555	AY	A-1	Good
Stalag 17	Para.	William Holden-Don Taylor	Not Set		Jan. 10	(S) 1679			
Star, The (316)	20th-Fox	Bette Davis-Sterling Hayden	Mar., '53	89m	Dec. 27	1661		B	Excellent
Star of Texas (5332)	AA	Wayne Morris	Jan. 11, '53	68m	Jan. 17	1686			Excellent
Stars and Stripes Forever (C) (239)*	20th-Fox	Clifton Webb-Ruth Hussey	Dec., '52	89m	Nov. 22	1613	AYC	A-1	Very Good

TITLE—Production Number—Company

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = synopsis		Nat'l Groups	RATINGS	
				Issue	Page		L. of D.	Herald Review
Stars Are Singing, The (color) (5214)	Para.	Rosemary Clooney-Lauritz Melchior	Mar., '53	99m	Jan. 31	1701	A-1	Very Good
Steel Trap (232)	20th-Fox	Joseph Cotten-Teresa Wright	Nov., '52	85m	Oct. 25	1582	A-2	Fair
Stooge, The (5212)*	Para.	Dean Martin-Jerry Lewis	Feb., '53	100m	Oct. 11	1557	AYC	A-1 Excellent
Stop, You're Killing Me (210) (C)	WB	Broderick Crawford-Claire Trevor	Jan. 17, '53	86m	Dec. 13	1637	AY	A-2 Very Good
Story of Mandy (Brit.)	U-I	Phyllis Calvert-Jack Hawkins	Mar., '53	93m	Feb. 21	1733		Very Good
Story of Three Loves, The (color)	MGM	Leslie Caron-Pier Angeli	Mar., '53	122m	Mar. 7	1749		Very Good
Story of Will Rogers (color) (129)*	WB	Jane Wyman-Will Rogers, Jr.	July 26, '52	109m	July 19	1453	AYC	A-1 Excellent
Strange Fascination (505)	Col.	Hugo Haas-Cleo Moore	Dec., '52	80m	Oct. 4	1550	A	B Fair
Strange Ones, The (Fr.)	Mayer-Kingsley	Nicole Stéphane-Edouard Dermiths	July, '52	95m	Aug. 9	1477		Good
Stranger in Between, The (Brit.) (284)	Univ.	Dirk Bogarde-Elizabeth Sellars	Aug., '52	84m	Aug. 23	1502	AY	A-2 Very Good
Sudden Fear (362)*	RKO	Joan Crawford-Jack Palance	Aug., '52	110m	July 26	1461	A	A-2 Good
Sweetheart Time (color)	Rep.	Ray Middleton-Lucille Norman	Not Set		Feb. 28 (S)	1743		
Sword of Venus	RKO	Robert Clarke-Catherine McLeod	Feb. 20, '53	73m	Jan. 17	1687		A-2 Average
System, The (217)	WB	Frank Lovejoy-Joan Weldon	Apr. 18, '53					
T								
TALL Texan, The (5207)	Lippert	Lloyd Bridges-Marie Windsor	Feb. 13, '53	84m	Feb. 14	1717	AY	A-2 Good
Tangier Incident (5316)	AA	George Brent-Mari Aldon	Feb. 1, '53	77m	Feb. 21	1733		A-1 Average
Target Hong Kong (517)	Col.	Richard Denning-Nancy Gates	Feb., '53	66m	Dec. 20	1646	AY	A-2 Fair
Taxi (305)	20th-Fox	Dan Dailey-Constance Smith	Mar., '53	77m	Jan. 17	1685		A-1 Excellent
Thief, The	UA	Ray Milland-Rita Gam	Oct. 10, '52	85m	Sept. 27	1541	AY	A-2 Excellent
Thief of Venice (304)	20th-Fox	Maria Montez-Paul Christian	Jan., '53	91m	Nov. 15	1605	AY	A-2 Very Good
Thunder in the East (5210)	Para.	Alan Ladd-Deborah Kerr	Jan., '53	98m	Nov. 1	1590	A	A-2 Fair
Thunderbirds (5201)	Rep.	John Derek-Mona Freeman	Nov. 27, '52	98m	Nov. 29	1622	AY	A-1 Very Good
Thundering Caravans (5173)	Rep.	Alan Rocky Lane	July 20, '52	54m	Aug. 2	1471		A-1 Good
Timber Wolf (5222)	AA	Kirby Grant	Jan. 4, '53	63m				
Tonight We Sing (color) (310)	20th-Fox	David Wayne-Ezio Pinza	Apr., '53	109m	Jan. 31	1701		A-1 Excellent
Too Many Girls (382)	RKO	Lucille Ball-Desi Arnaz	Aug., '52	85m	Oct. 12, '40			
Torpedo Alley (5308)	AA	Mark Stevens-Dorothy Malone	Jan. 25, '53	84m	Dec. 20	1646		A-1 Good
Toughest Man in Arizona (C) (5109)	Rep.	Vaughn Monroe-Joan Leslie	Oct. 10, '52	90m	Oct. 25	1582	AY	Good
Treasure of Golden Condor (C) (308)	20th-Fox	Cornel Wilde-Constance Smith	Feb., '53	93m	Jan. 24	1693	AYC	A-1 Good
Trombe, the Tiger Man (5201) (Ger.)	Lippert	Special Cast	Nov. 14, '52	63m	Nov. 22	1614		A-2 Fair
Tropic Zone (color) (5211)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '53	94m	Dec. 13	1637	AY	A-2 Fair
Tropical Heat Wave (5216)	Rep.	Estelita-Robert Hutton	Oct. 1, '52	74m	Oct. 11	1559	AY	A-1 Good
Trouble Along the Way (216)	WB	John Wayne-Donna Reed	Apr. 4, '53					
Turning Point, The (5205)	Para.	William Holden-Alexis Smith	Nov., '52	85m	Sept. 20	1533	AY	A-2 Good
Two Cents Worth of Hope (Ital.)	Times	Mario Fiore-Vincenzo Musolino	Dec., '52	107m	Dec. 20	1647		B Excellent
U								
UNDER the Red Sea (305)	RKO	Documentary	Oct., '52	67m	Oct. 4	1549	AYC	A-1 Very Good
Untamed Frontier (color) (230)	Univ.	Joseph Cotten-Shelley Winters	Sept., '52	75m	July 19	1454	AY	A-2 Good
Untamed Women	UA	Lyle Talbot-Doris Herrick	Sept. 12, '52	70m	Aug. 23	1533		A-2 Fair
V								
VANQUISHED, The (color)	Para.	John Payne-Jan Sterling	June, '53					
Voodoo-Tiger (518)	Col.	Johnny Weissmuller-Jean Byron	Nov., '52	67m	Nov. 1	1590	AY	B Fair
W								
WAC from Walla Walla (5123)	Rep.	Judy Canova-Stephen Dunne	Oct. 10, '52	83m	Oct. 25	1582	AYC	A-1 Good
Wagon Team (476)	Col.	Gene Autry	Sept., '52	61m	Sept. 13	1526	AY	A-1 Good
Wait 'Till the Sun Shines, Nellie (color) (220)	20th-Fox	Jean Peters-Hugh Marlowe	July, '52	108m	May 31	1381	AY	A-2 Excellent
Walk East on Beacon (426)*	Col.	George Murphy-Virginia Gilmore	July, '52	98m	Apr. 26	1329	AY	A-1 Very Good
War of the Worlds (C) (5218)	Para.	Gene Barry-A. Robinson	May '53	85m	Feb. 28	1742		Excellent
Washington Story (238)	MGM	Van Johnson-Patricia Neal	July, '52	82m	June 28	1425	AY	A-1 Excellent
Way of a Gaucho (color) (229)	20th-Fox	Gene Tierney-Rory Calhoun	Oct., '52	91m	Oct. 4	1549	AY	A-2 Good
We're Not Married (221)	20th-Fox	Ginger Rogers-David Wayne	July, '52	85m	June 28	1425	AY	B Excellent
What Price Glory (color) (226)	20th-Fox	James Cagney-Dan Dailey	Aug., '52	111m	Aug. 2	1469	AY	A-2 Excellent
Wherever She Goes (Australian)	Mayer-Kingsley	Eileen Joyce-Suzanne Parrett	Jan. 27, '53	80m	Feb. 7	1711		Fair
Where's Charley (color) (130)	WB	Ray Bolger-Allyn McLerie	Aug. 30, '52	97m	June 28	1425	AYC	A-1 Very Good
White Lightning (5326)	AA	Stanley Clements	Mar. 15, '53	61m	Mar. 7	1751		Good
White Line, The (Ital.)	I.F.E.	Gina Lollobrigida-Raf Vallone	Jan. 12, '53	87m	Jan. 3	1669		Very Good
Willie & Joe Back at the Front (233)	Univ.	Tom Ewell-Harvey Lembeck	Oct., '52	87m	Oct. 4	1550	AYC	A-1 Very Good
Winning of the West (571)	Col.	Gene Autry	Jan., '53	57m	Jan. 17	1687	AYC	A-1 Good
Woman of the North Country (5144) (formerly Minnesota) (color)	Rep.	Rod Cameron-Ruth Hussey	Sept. 5, '52	90m	Aug. 2	1470	AY	A-2 Good
Woman's Angle, The (Brit.)	Stratford	Edward Underdown-Kathy O'Donnell	Sept. 29, '52	90m				
World in His Arms, The (C) (227)*	Univ.	Gregory Peck-Ann Blyth	Aug., '52	104m	June 21	1417	AY	A-1 Excellent
Wyoming Roundup (5254)	AA	Whip Wilson	Nov. 9, '52	53m	July 12 (S)	1443		
X Y Z								
YANKEE Buccaneer (234) (color)	Univ.	Jeff Chandler-Scott Brady	Oct., '52	86m	Sept. 13	1525	AY	A-1 Very Good
Yellow Sky, The (349)	20th-Fox	Gregory Peck-Anne Baxter (reissue)	Jan., '53	98m				
You for Me (240)	MGM	Peter Lawford-Jane Greer	Aug., '52	71m	July 26	1462	AY	B Good
Yukon Gold (5221)	Mono.	Kirby Grant	Aug. 31, '52	62m	July 12 (S)	1442		

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FILM BUYERS RATING

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 128 attractions, 5,927 playdates

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

	EX	AA	AV	BA	PR
Abbott & Costello Meet Captain Kidd (WB)	—	6	30	14	3
Above and Beyond (MGM)	7	39	12	1	—
Affair in Trinidad (Col.)	8	13	29	19	8
Against All Flags (Univ.)	—	5	23	21	4
Androcles and the Lion (RKO)	—	—	5	2	—
Apache War Smoke (MGM)	—	7	12	8	2
April in Paris (WB)	4	14	16	20	3
Assignment—Paris (Col.)	—	—	11	17	3
Bad and the Beautiful, The (MGM)	2	6	10	6	—
Battle Zone (AA)	1	5	8	2	1
Because of You (Univ.)	8	40	39	11	2
Because You're Mine (MGM)	—	12	27	34	6
Beware, My Lovely (RKO)	—	2	1	9	5
Big Jim McLain (WB)	4	33	53	20	4
Dig Sky, The (RKO)	1	28	43	15	1
Black Castle, The (Univ.)	—	1	6	6	3
Blackbeard, the Pirate (RKO)	—	5	16	3	8
Blazing Forest (Para.)	—	2	15	22	1
Bloodhounds of Broadway (20th-Fox)	2	7	26	24	4
Bonzo Goes to College (Univ.)	1	19	51	10	—
Breaking the Sound Barrier (UA)	3	2	2	1	1
Bwana Devil (UA)	6	—	—	—	—
Caribbean (Para.)	—	4	20	38	9
*Carrie (Para.)	—	—	16	27	21
Cattle Town (WB)	—	2	5	11	8
Cleopatra (Para.)	—	—	1	4	8
Clown, The (MGM)	1	10	18	12	—
Crimson Pirate (WB)	1	22	55	19	5
Desperate Search, The (MGM)	—	—	10	1	1
Devil Makes Three, The (MGM)	—	—	14	12	2
*Don't Bother to Knock (20th-Fox)	1	9	35	25	2
Dreamboat (20th-Fox)	1	13	31	28	19
Eight Iron Men (Col.)	1	1	8	11	1
Everything I Have Is Yours (MGM)	1	16	55	24	4
Face to Face (RKO)	—	—	—	3	1
Fearless Fagan (MGM)	—	8	27	30	18
Feudin' Fools (Mono.)	2	14	9	2	2
Flat Top (AA)	4	17	26	1	—
Four Poster, The (Col.)	4	2	—	1	1
Golden Hawk, The (Col.)	—	9	17	16	4
†Gunsmoke (Univ.)	—	5	2	—	—
Hangman's Knot (Col.)	1	23	30	1	2
Happy Time, The (Col.)	4	1	3	14	8
Hellgate (Lippert)	—	4	14	11	3
Hiawatha (AA)	—	2	4	2	—
Horizons West (Univ.)	—	6	19	16	8
Hour of 13, The (MGM)	—	7	1	2	2
Hurricane Smith (Para.)	—	3	35	24	2
I Don't Care Girl, The (20th-Fox)	—	3	11	10	2
Invasion U.S.A. (Col.)	—	1	4	4	—
Iron Mistress, The (WB)	5	27	60	11	2
It Grows on Trees (Univ.)	—	1	11	32	10
Ivanhoe (MGM)	13	6	—	3	1
†Jazz Singer, The (WB)	—	—	5	—	1
*Jungle, The (Lippert)	—	—	4	5	—
Just for You (Para.)	10	24	33	9	2
Kansas City Confidential (UA)	—	—	8	4	—

	EX	AA	AV	BA	PR
Last of the Comanches (Col.)	—	1	2	3	—
Lawless Breed (Univ.)	1	9	17	3	1
†Limelight (UA)	—	1	—	—	3
Lure of the Wilderness (20th-Fox)	33	42	25	14	3
Lusty Men (RKO)	3	17	55	7	1
Man Behind the Gun (WB)	2	1	12	3	—
Meet Me at the Fair (Univ.)	—	3	12	10	2
Merry Widow, The (MGM)	4	15	37	34	4
Million Dollar Mermaid (MGM)	19	57	20	—	—
Miracle of Fatima, The (WB)	2	7	12	13	4
Mississippi Gambler (Univ.)	12	13	1	—	—
Monkey Business (20th-Fox)	2	41	32	15	6
Montana Belle (RKO)	—	8	24	12	—
My Cousin Rachel (20th-Fox)	—	1	6	4	3
My Man and I (MGM)	—	—	14	13	15
My Pal Gus (20th-Fox)	3	20	15	13	3
My Wife's Best Friend (20th-Fox)	—	1	12	27	13
Naked Spur, The (MGM)	4	10	6	—	—
Niagara (20th-Fox)	2	7	2	—	—
Night Without Sleep (20th-Fox)	—	—	1	9	8
No Holds Barred (AA)	—	4	7	—	—
O. Henry's Full House (20th-Fox)	1	6	20	24	3
One Minute to Zero (RKO)	10	62	20	9	2
Operation Secret (WB)	—	3	18	14	15
Outpost in Malaya (UA)	—	1	8	4	2
†Pathfinder, The (Col.)	—	1	3	1	—
Plymouth Adventure (MGM)	6	17	39	43	6
Pony Soldier (20th-Fox)	—	15	39	23	2
Prisoner of Zenda (MGM)	—	8	39	39	2
Quiet Man, The (Rep.)	31	46	15	10	1
Quo Vadis (MGM)	38	32	1	4	—
Raiders, The (Univ.)	1	2	13	18	4
Rainbow 'Round My Shoulder (Col.)	—	4	19	9	4
Redhead from Wyoming (Univ.)	—	—	10	4	—
Ride the Man Down (Rep.)	—	4	4	8	—
Road to Bali (Para.)	30	32	9	—	—
Ruby Gentry (20th-Fox)	9	16	4	4	1
Savage, The (Para.)	7	7	26	14	2
†Seminole (Univ.)	—	4	1	—	—
Sky Full of Moon (MGM)	—	1	1	14	5
Snows of Kilimanjaro (20th-Fox)	24	34	9	3	—
Somebody Loves Me (Para.)	2	3	44	11	6
Something for the Birds (20th-Fox)	—	1	2	15	19
Son of Ali Baba (Univ.)	1	9	22	13	8
Son of Paleface (Para.)	28	30	19	3	1
Springfield Rifle (WB)	5	26	54	5	5
Stars and Stripes Forever (20th-Fox)	15	49	24	1	—
†Stars are Singing, The (Para.)	—	—	1	3	1
Steel Trap (20th-Fox)	—	5	9	27	9
Stooge, The (Para.)	9	13	4	—	—
Stop, You're Killing Me (WB)	—	—	3	14	12
*Sudden Fear (RKO)	—	9	13	32	5
Thief, The (UA)	1	3	10	11	11
Thief of Venice (20th-Fox)	—	2	3	3	3
Thunder in the East (Para.)	—	7	7	12	2
Thunderbirds (Rep.)	1	6	24	6	—
Torpedo Alley (AA)	—	1	3	1	—
Toughest Man in Arizona (Rep.)	—	7	6	6	2
Tropic Zone (Para.)	—	3	7	3	3
Turning Point (Para.)	—	—	27	19	7
Untamed Frontier (Univ.)	—	13	29	26	6
Voodoo-Tiger (Col.)	—	1	5	1	—
Wac from Walla Walla (Rep.)	2	11	15	7	3
Way of a Gaucho (20th-Fox)	—	4	34	30	11
*What Price Glory (20th-Fox)	—	18	40	38	13
Where's Charley? (WB)	—	1	16	35	34
Willie and Joe Back at the Front (Univ.)	—	10	31	20	7
Woman of the North Country (Rep.)	—	1	33	14	3
World in His Arms, The (Univ.)	5	30	39	7	3
Yankee Buccaneer (Univ.)	—	10	15	11	5
You for Me (MGM)	—	1	9	23	12

The LONG and SHORT of it!

According to the Bureau of Labor Statistics... your cost of living has risen an average of 90.8% during the period 1939 to 1952. FOOD set the pace in this big parade of higher prices... with an increase of 133.2%!... HOUSE FURNISHINGS have contributed an increase of 105%... and APPAREL has climbed 102.3%!... Meanwhile, the Exhibitors Digest reports an average increase of 98.9% in the cost of operating your theatre, since 1940... and reveals an increase of 126% in an item like *Marquee Letters*... 90% in *printing*... 143% in *seats*... and a variety of other increases in the costs of supplies and equipment... that are representative of the increased operating costs you have acquired during this past dozen years.

Check these increases for Yourself!

THEN...

COMPARE... the negligible increase, IF ANY, that you have paid N.S.S., during all these years of rising costs!

COMPARE... all your costs, with the LOW COST, Service-with-a-Smile Policy of The Prize Baby!



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY